Kine WEEKLY

RANK TO RENT U.S. FILMS IN AMERICA

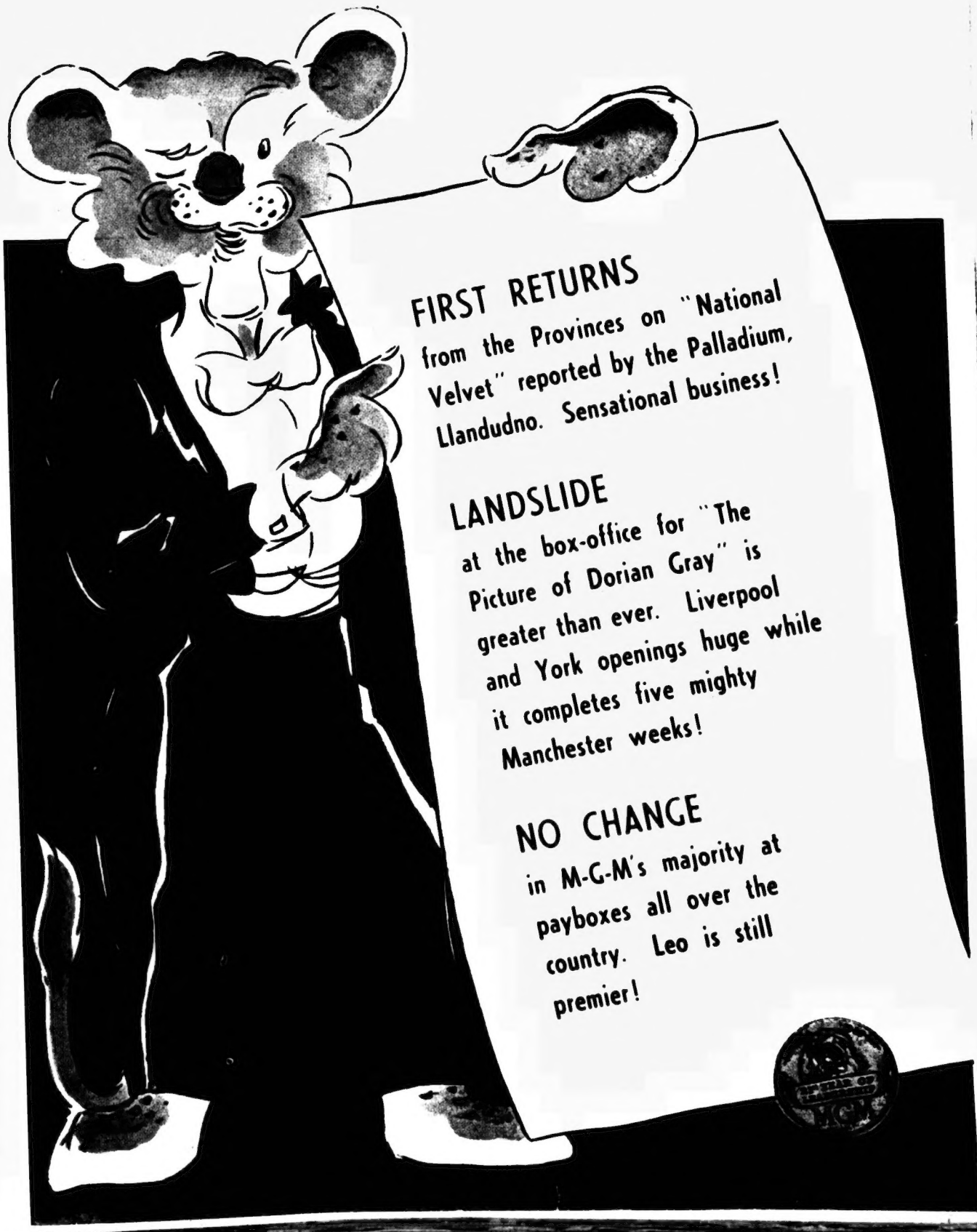
See page 3

OCIA**L** ISTS

LIB**E**RALS

T**O**RIES

FILLING EVERY SEAT IN THE HOUSE!



FIRST RETURNS

from the Provinces on "National Velvet" reported by the Palladium, Llandudno. Sensational business!

LANDSLIDE

at the box-office for "The Picture of Dorian Gray" is greater than ever. Liverpool and York openings huge while it completes five mighty Manchester weeks!

NO CHANGE

in M-G-M's majority at payboxes all over the country. Leo is still premier!

ABBOTT AND COSTELLO

An Hilarious
To The

GFD

IN

The NAUGHTY NINETIES

A
UNIVERSA
PICTURE

TRADE SHOW: TUESDAY, JULY 31st, at 10.30 a.m.
LEICESTER SQUARE THEATRE

KINEMATOGRAPH WEEKLY, 26/7/1945.

Kinematograph WEEKLY

No. 1,997. Thursday, July 26, 1945. Vol. 341.

Rank Plans to Distribute Both U.S. and British Films in America

BUT DEVELOPMENTS DEPEND ON IMPROVEMENT IN THE RAW-STOCK POSITION

ARTHUR RANK, back in London after his United States trip, told Pressmen this week that he intends to distribute British films in America through his own organisation which will be built up accordingly and which is now held back chiefly by the raw-stock shortage.

The releasing chain will also handle an important American product if present plans go through.

This announcement was the chief news item at a long Press conference in which the British film chief met a barrage of questions. Other items were:

Rank admitted that he was negotiating a deal with the American company, Bell and Howell; but he did not give any details of the deal itself.

According to a "Kine." cable from New York the deal is expected to give Rank first call abroad on the company's equipment with an exchange of patents and with Rank later adding the technical products involved to his own manufacturing subsidiary in London.

Production in this country, said Rank, will be greatly increased in the immediate future, as soon as the raw stock position becomes less acute and studio space becomes available.

Orders were placed for equipment before the American trip. Priorities have since been obtained and it is hoped that the necessary equipment will be in this country shortly.

Mr. Rank considers that the raw-stock situation in the U.S. is improving steadily and will be settled by the end of the year.

Meanwhile, sufficient raw-stock has been released for the early distribution of "Blithe Spirit."

He reaffirmed his decision to have his own kinemas in the U.S., but added that such a development would not be possible yet. However, he had gone into the matter while in America and would be in a position to move when raw-stock improved.

Continued on page 7.

Arthur Rank and RKO-Radio executives signing the recent contracts whereby the two interests will produce and distribute super films, to be made at Denham. (L. to R.) Robert Wolff (RKO-Radio chief in Britain); Phil Reisman (foreign chief); Ned E. Depinet, President; Arthur Rank; Gordon Youngman, Vice-President; G. I. Woodham-Smith, and John Davis, managing director of Odeon Theatres.

OVERTIME BAN: NEXT MEETING IS ON AUGUST 1

THE National Arbitration Tribunal, which has been examining the dispute between the Association of Film Laboratory Employers and the Association of Cine-Technicians on the overtime ban imposed by the union, has called the parties together for a further meeting on August 1.

Earlier meetings took place on July 16 and 17.

The A.C.T. has started negotiations with the Association of Short Film Producers for an agreement on working conditions and wages. It has also notified its wish to meet the British Film Producers' Association to negotiate a new agreement in place of that which recently expired.

Leeds C.E.A., at its meeting on Tuesday, decided to call a special meeting to discuss film hire.

INVESTIGATION COMMITTEE WRITS ISSUED

WRITS have been served upon members of the Joint Investigation Committee on behalf of an exhibitor who is aggrieved at a decision reached by the committee.

Service of the writs has been accepted by the members' solicitors.

MORE RAW-STOCK FOR U.S. INDEPENDENTS

Raw-stock to a total of 5,200,000 feet has been allocated by the United States Government to J. Arthur Rank for American releases of films up to next April.

This is sufficient to provide copies for three films.

The footage allocated is included in an over-all allowance of 120,000,000 feet to independent producers. Upon a basis of 2,000,000 feet per subject this would allow for 57 feature releases by U.S. independents against the Rank pictures' three.

While certain opinion in the States is expecting a more easy allocation of raw-stock by January, other more conservative minds do not see prospects of an increased allowance until the Spring.

Southan Morris Buys Three More Kinemas

A £100,000 deal has just been concluded by A. Southan Morris of S.M. Super Cinemas, Ltd., of Golden Square.

It involves the purchase of three Newcastle-under-Lyme kinemas—the Pavilion, the Regal and Plaza—the Ritz, Tunstall, and two shops at Newcastle.

The new acquisition brings the S.M. Circuit well over the half-century.

Production Deal with British Lion

Important developments in the production policy of British Lion are anticipated as a result of Sam Smith's trip to the United States.

Conferences are taking place in Hollywood with Herbert Yates of Republic Pictures. KINE. correspondent states that one outcome of the visit will be the negotiation of a producing investment deal in British Lion by Republic.

The top-ranking film executives who have been on the tour of the European battlefields have, as foreshadowed by KINE., returned to the States direct instead of revisiting London en route.

Rank Buys Control of Canadian Firm

The acquisition by J. Arthur Rank of a controlling interest in Monogram Pictures of Canada is reported this week from New York.

It is understood that the deal is preparatory to the establishment of an Eagle-Lion distribution unit upon the facilities possessed by Monogram.

By the deal just effected Mr. Rank has bought out the interests of Oscar Hanson and thus becomes a partner of Paul Nathonson.

Pacific War Tarakan to Okinawa

on BRITISH MOVIETONE NEWS (To-day)

KINEMATOGRAPH WEEKLY
EDITORIAL & GENERAL OFFICES
93, Long Acre, London, W.C.2
Telephone . Temple Bar 2468 (20 lines)
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Acting Editor : Connery Chappell
Associate Editor : James Benson
Advertisement Manager : A. H. Langford
Manchester Office : 2 and 4, Oxford Road
SUBSCRIPTION RATES : Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.

The Fight is On

THE General Election is over. The film industry to-day knows with whom it has to deal in its fight for a reduction of the Entertainment Tax. The fight is on.

Efforts made in the pre-polling days were apt to be swamped in the turmoil of Party warfare. The canvassing of prospective Members of Parliament, although a means of maintaining the industry's struggle, was never more than a guerilla tactic, with only, at best, a fifty-fifty chance of success.

Now the political war has been fought and won.

At the moment there is a lull in national affairs, but for the film industry it must be regarded as one of those lulls after a major offensive—not primarily for rest, but for regrouping, for a new marshalling of forces, a selection of new objectives and the planning of new tactics.

So far in the Trade we have had only the skirmishing, the patrol activity, of the tax campaign. Now we must actively prepare the offensive.

This, we feel, has three prongs—the national attack, the local attack, and, as a sort of fifth column, the assault on the public.

The national attack is in the hands of the committee appointed by the Joint Council of the C.E.A. Its report will provide the plan of campaign by which the industry will place its case before the Chancellor of the Exchequer.

Only by direct, united action according to a fully agreed policy can we proceed effectively with the Chancellor.

There is still much good to be gained, and no harm to be done, by canvassing individual M.P.s so efficiently that in the near future it should be true to say that no Member is unaware of the justice of the industry's case.

Fifth column activities, in acquainting the general public with the case, require tactful campaigning. The simple display of the proportion of tax paid on each grade of seat—without comment—is as sound a method of canvassing the general public as could be devised.

Whatever the industry decides is to be done should be done on a national scale, in accordance with a central directive. Unity and persistence must be the keynotes of a campaign that should start—now.

Long Shots

THERE was a remarkable turnout of film men to meet Rank's party when it arrived at Euston at the abominable hour of five on Monday morning.

Arthur Rank and John Davis were in the first train, with G. I. Woodham-Smith and Harold Auten, V.C., the new vice-president of Eagle-Lion.

THE second train, which rolled in later, included Barrington Gain and E. Turnbull, managing director of Hoyt's, who was also on the *Queen Mary*.

Another passenger was Robert Montgomery—not the film star as at least one paper imagined—but the American public relations man.

Among the members of the Rank organisation present I noticed Teddy Carr and his wife, John Farrow, F. Stanley Bates, and Mrs. Rank and her daughter Shelagh.

CASTLETON KNIGHT was there with the Gaumont-British news unit, and his cameramen had it all to themselves as the Fleet Street news agencies had not expected such an early arrival.

The British film chief was dragged into the rather watery early morning sunshine and photographed without artificial lights.

OTHER Odeon men who got up early to meet their chief included Earl St. John and Richard Hamer, Odeon's booking manager.

I also saw E. McQuaid, who runs the children's clubs so capably. F. L. Gilbert was there from Production Facilities, and John Dennett waited with his opposite number, Harold Plaister, G.F.D.'s publicity man.

THEN on Tuesday Fleet Street turned out to hear Rank's own story of his trip. Looking suntanned but confessing that he had a lot of arrears of sleep to make up, he more than held his own in the running fire of questions.

He earned a loud laugh when assuring an American newspaper man that he had the highest regard for the U.S.—but that it was a country with the worst blotting paper in the world.

He also added with a grin that if someone gave him the money that the Americans waste on electric light he would undertake to put a few more industries on their feet.

GENERALLY speaking, Rank was careful not to give away too many secrets. He admitted that he would soon have a story involving the distinguished firm of Bell and Howell—camera makers. "It will be a good story," he said, "and it won't spoil by waiting a few days."

Some of his less important remarks were particularly enlightening. Most of the big stuff, like the RKO deal, distribution arrangements, increased production and so on we knew about in advance.

WHAT did impress me was the way Rank had every detail of every aspect of his business at his finger tips. Despite the tangle of big finance with its entourage and executives and lawyers, he remains exactly what he was when he started out—a man almost fanatically determined to give British films world-wide showing and determined to create pictures good enough to realise his ideals.

JOHN DAVIS was at the conference and told me that he had managed to see the inside of a great many American theatres, not only in the big towns but in the out-of-the-way places. In general, he thought that the average age of American kinemagoers was a few years younger than it was in England.

From this he deduced that in America a producer should aim at an audience of about 21 years of age—while in England you could bet on one a few years older.

WHERE do all these conferences and news stories lead to? My impression is that Rank has earned a separate chapter all to himself in the history of the British film industry.

He has taken it out of the realm of speculation and uncertainty and turned it into a good solid industry that will take its proper proportion of the screen time of the world.

RENTERS at last week's K.R.S. meeting rightly took a serious view of the withdrawal of a new copy of a film from the laboratory for a private viewing.

This business of private persons and select bodies being able to get advance previews of films for themselves, and as many others as they care to admit to the screening, can have grave repercussions.

THE move, which arranges for borrowings by the British Council to be made through the Secretary of the K.R.S., is a step in the right direction towards checking a possible abuse of what ought to be a rare concession.

There is a great difference between an individual and, perhaps, his family seeing an advance copy of a film, and a large private audience enjoying the same privilege.

CONTROVERSY between renters and critics is mounting, and has reached a new level with the K.R.S. discussing possible steps to be taken with the B.B.C. critics.

From a purely personal point of view I wondered whether both sides in this growing argument are not taking the matter too seriously. There has never been any proof yet that the public takes film criticisms for anything more than light reading.

HECTOR McCULLIE has left E.N.S.A., and having enjoyed his first holiday since pre-war days is looking for opportunities for resuming management.

During his association with E.N.S.A., he opened 185 situations for them, engaging and directing staff in all parts of Great Britain.

DAVID COPLAN, U.A.'s managing director, should have arrived back from the States by the time you read this.

Coplan has spent most of his time in America viewing current U.A. products and discussing policy with his associates over there. He should have some interesting news to tell of the co-producers' activities.

MAJOR R. P. BAKER is very shortly off to New York for a month's tour which will take in Toronto and other parts of Canada.

During his visit he will meet the Eagle-Lion executives who will handle "Johnny Frenchman" in America; and he will endeavour to accelerate North and South American releases for those Ealing films which were made prior to the Eagle-Lion agreement.

HE also hopes to meet in New York the heads of the American companies and their foreign managers, but perhaps his most significant appointment is with Governor Milliken of the Hays office.

He is seeing Milliken in his capacity as president of the K.R.S., and I should not be surprised to hear that the subject of the conversations will be the production code as it may be applied in this country.

FROM Arthur Dent's son Stanley, who is now with the B.L.A. somewhere in Austria, comes an amusing little side-light on open-air film entertainment in those parts.

He writes : "The end of one film, showing the conquering hero reading a newspaper whilst in what appears to be a fighting patrol in the jungle, was well and truly razzed."

"AT one point the picture suffered a break, but such a break as I dare say you have never known.

"There we were at one moment looking at the picture and the next at the heavenly stars as a change from the Hollywood ones. The screen had fallen down!"

THE problem of the harsh "A" certificate awards and the consequent dearth of "U" films, first raised by the KINE., has now reached the national newspapers.

Henry Simpson, a pertinent letter from whom we print this week, intends to organise a protest to the Board of Censors. He will receive full support of the branches.

MEANWHILE, the KINE.'s reviewer last week had occasion to draw attention to another unnecessary "A" certificate.

MERVYN MACPHERSON, commenting on this week's M-G-M cover advertisement, says that the top wording is not intended as a political prophecy or forecast.

As he points out, the dominating word is Leo; and showmen are not likely to miss the point that the order of the words, "Socialists, Liberals and Tories" is indicated by the order of those three letters. Whether Mervyn is as good a prophet as he is a copywriter, to-day's results alone will tell.

THE STROLLER.

Close-Ups

by

SCREENCOMBER

Adolph's Hideout ?

WE still stick to our theory that Hitler is hiding neither in Luxemburg, Argentina, Chili, Spain or Patagonia. The more obvious way to disappear is to sign a mammoth contract with one of the British production companies who, apart from a weekly reminder in the way of a lavish cheque, they forget all about you and you can safely sink into oblivion. As English is the only language around these studios likely to arouse suspicion, Adolph's accent will pass without comment.

He has, no doubt, had to remove his moustache to come in line with all the other Fuehrers who terrorise our studios, for at the moment we cannot recall a single British producer who sports a hairy upper lip.

The authorities might like to investigate a recent importation whose right arm is permanently fixed in a queer and rather reminiscent position. He explains it away as "Strap Hanger's Elbow."

Get Us Right

JUST because we occasionally poke fun at the critics, don't get round to thinking we dislike them.

So long as they are newspaper men and know a story when they see one we are all for them. We can't say the same for some of the recently imported journalistic zombies, who wouldn't recognise a story if they saw one and couldn't write it if they did.

They come to life once a week in an attack of literary dyspepsia and then sink back to their ghostly wandering from press reception to press reception or become blurred and sometimes slumbering phantoms in the darkness of one or other of Wardour Street's numerous private theatres.

Paging Major Gale

"WE must never forget," says Del Giudice in the *World's Press News*, that the industry runs on brains, not machines, and the brain is a most difficult piece of machinery to be handled, even if it is sometimes necessary to handle it with a pinch of salt."

Del has certainly thrown a spanner into the ointment! The trouble with this industry is that too many people are seeking to put pinches of salt on the tails of bulls in pokes and pigs in china shops, which is rather like setting a sprat to flog a red herring or leaving two birds unturned with one stone.

We should know by now the folly of putting all our eggs into one haystack and teaching our grandmothers to go through the eye of a needle and camels to suck last straws, yet here we are jumping around like cats on bricks without straw! Surely, it has been truly said that a bird in the bush is worth too many cooks in the broth! So for heaven's sake, to put it metamorphously, let us make up our minds, once and for all, which side of the fence our bread's buttered.

HERE is a provocative article on a subject that is of vital importance to every independent exhibitor. In it, the writer, who has had considerable experience in the industry, criticises the modern tendency towards extensive and elaborate advertising. In short, he is against Showmanship. Some readers will agree with him; many will be against his verdict. No kinemaman will fail to be interested in his views.

The Case Against Showmanship— "Stunting Will Decrease Patronage"

By

E. H. WHITTELL

General Manager of The Empress, Preston G.C. delegate from the North Western Branch, past branch chairman

The KINE. appears to be wholly one-sided in favour of stunt publicity, but I have sufficient confidence in the finer principles of this journal to know that this apparently excessive bias will not prevent the publication of the other side of the story!

I therefore unblushingly submit the anti-stunt conception of management with the feeling that quite a proportion of exhibitors and their managerial representatives will subscribe to that view. I have had no mean experience in the Trade, having entered it as a rewind boy in 1914—and I can claim that what small progress I have made has been entirely through my own unaided efforts, and in no instance have I secured any post or promotion through influence of any kind.

E. H. WHITTELL

Now in my probationary period of management, between 1920 and 1930, I revelled in "putting it over," whether by street parades, lobby decoration, window display, excessive hoarding advertising or Press stunting. In 1925 I wrote and published in the now defunct "Bioscope" a series of six articles on "Putting Over the Small Theatre." *In fact, I was the modern conception of a "showman."*

A few months ago, before destroying these articles in disgust, I read them through, and was alarmed to discover how very foolish I had been, and, on analysis, how very little good and how much possible harm my efforts had done to my theatre.

Decline Set in After 1928

Without going into details at all, I make the very significant observation that the Trade began to fall by the wayside in 1928 when stunt publicity was at its highest level, and the "kidding" of the public subscribed in no small way to the colossal pre-talkie slump of unhappy memory.

It is readily agreed that, due to modern education, the radio and so on, the patron of to-day has a far higher standard of intelligence than had his contemporary of 1928.

The sane-thinking exhibitor will agree that even in those days it was unnecessary to over-boost a box-office success, and to stunt a box-office mediocrity was merely "crying stinking fish," a policy which the less exploited patron of that day soon became wise to—with a result that the effect of stunting had the reverse outcome to that expected. Patrons became chary of risking their ninepence on a show which was over-publicised lest they be caught once again.

During the war we have, in the absence of stunting materials, accidentally cultivated a much wider public for the kinema than ever existed in the past. The quality of entertainment has improved; a higher income public is paying higher prices for seats. In fact we can claim that, in addition to the better educated general public, we have also the intelligentsia as a ready-made audience.

What is to be the effect of dummies in the foyer, log cabin entrance halls, and other amateurishly prepared stunts on these people, if the less knowledgeable patron of 1928 *became disgusted with our methods?*

I venture to suggest that we shall in a very short time drive them out of our theatres!

It is true that the picturegoer of to-day knows all that he wants to know about our product on the day the lay Press critic or the broadcaster tells him about it. So all the manager need do is to announce the play date—by small newspaper advertisements, trailers, and front of the house display. Your patron then decides whether to see the film, and to ram the show down his throat by circus methods is to risk disappointing him with the picture, or even risk that he will stay away thinking the theatre is overfull!

"Another lemon! I'll give it a miss." This is what they said in 1928.

It is what will happen again in 1946 if we do not control our misplaced energy.

Destructive criticism is easy to write, and my contention is that the successful critic must also be constructive. I can only offer one suitable way to keep patrons coming after the normal avenues of exploitation have been covered, that is by the circuit-despised solution of MANAGERIAL PERSONALITY.

Education—An Essential for Management

The man in charge should be of good education—not old school tie necessarily. He should have a good general knowledge, be a good conversationalist, a ready personal aid to the inquiring patron. And he must possess a grand and glorious smile—in fact, he must be MINE HOST OF THE TAVERN OF ENTERTAINMENT!

He can then put over his films with a gusto in the form most suited to the prospective patron with whom he is dealing, and it is surprising how many people do patronise a given kinema because the manager is such a charming man."

Continued in page 6

Re-issue from the "KINE."

THE birth of a producing company that made kinema history—and continues to do so under the Paramount banner—was recorded in our issue of July 27, 1916, as follows:—

"What is undoubtedly one of the most important combinations of interests in the history of motion pictures has just been consumated by the formation of the Famous Players-Lasky Corpn., with a capitalisation of £12,500,000, representing the combined resources and activities of the Famous Players Co. and the Jesse Lasky Feature Play Co.

"The officers of the new Corporation are Adolph Zukor, president; Jesse L. Lasky, vice-president; Samuel Goldfish, chairman of Board. Other directors are Messrs. Cecil B. de Mille, William C. Demarest, William H. English, Daniel Frohman and Albert A. Kaufman.

Stars of the two companies include Mary Pickford, Geraldine Farrar, Marguerite Clark, Marie Doro, Pauline Frederick, Blanche Sweet, Lou Tellegen, Fannie Ward, John Barrymore, Mae Murray and Victor Moore."

BARNUM OR LINCOLN—WHOM DO WE FOLLOW?

Continued from page 5

This observation immediately brands me as a "Failure" (see KINE. Weekly Showmanship Section—panel on page 37—July 12) and I thank God for the designation.

I never broke theatre records while I was stunting, but I have on several occasions broken them because I had a good film to screen, and knew that my audience knew that it was a good film.

I venture to suggest that if the views expressed in the KINE. panel are correct, above fifty per cent. of our managers are failures, but they are in the theatres that are taking the money.

I cannot quote Barnum except by implication. He used to stunt on every available occasion. But he was running a circus on short period stands, so that what his semi-educated audiences really thought did not matter. I can only quote Lincoln very broadly, and even though his observation is somewhat threadbare now it is still worth repeating. He said, in effect, "You can gull all the public some of the time; you can gull some of the public all of the time; but you cannot gull all the public all the time."

The ideals of great men through the ages have formed the basis for social progress through history; circus men are here today and gone to-morrow. Which ideal shall we follow—Barnum or Lincoln?

Flag Collection

The result of the London Flag Day held on June 13, Forget-me-not day in the Boroughs of Holborn, St. Pancras, and the City of Westminster for the Variety Artistes Ladies' Guild and Orphanage resulted in £267 15s. 4d., less £17 6s. expenses.

Scene from LATIN QUARTER, new production by British National

C.M.A. Agrees on its New Constitution

A NEW constitution of the Cinematograph Managers' Association following its withdrawal in April from the N.A.T.K.E. was agreed on Sunday.

The decision was taken at a National Council meeting attended by delegates from all parts of Great Britain. The new rules which were necessitated by the present existence of the Union as an independent organisation will require ratification by the annual conference in September.

Pember's Offer

Among other things, the National Council decided that another approach should be made to the C.E.A. for recognition.

W. L. Pember was appointed general secretary, but, in case objection was made to him by the C.E.A., he stated his readiness to make way for a man who would be acceptable to the C.E.A., providing that recognition would be granted to the C.M.A. as a trade union free from all possibility of actual or virtual control by the employers.

A. Higham-Cowen presided at the meeting, and the speakers were T. O'Brien, general secretary of the N.A.T.K.E., E. P. Harris, secretary of the Organisation Department of the T.U.C., and W. L. Pember, C.M.A. secretary.

At the annual meeting which will be held at Glasgow, Robert H. George will suceeed A. Higham-Cowen as national president.

A screen publicity campaign for the prevention of road accidents has been recommended by the Balham and Tooting Ratepayers' Association to the Ministry of Transport and the Home Office.

Projectionists Claim Right of Engagement

"Kine." Cable from "Motion Picture Daily," New York

THE DEMAND of New York Projectionists' Union that they be enabled to hire operators for theatres would take that right from exhibitors.

10,000 THEATRES which need new projectors and reproducers will benefit by higher projection and sound standards developed by Hollywood during the war.

WARNERS is releasing 25 pictures abroad next season as against 19 in the current year.

MONOGRAM announces 41 films for next season.

VETERAN ACTOR George Barbier, aged 80, dies in Hollywood.

LOEWS INC. obtain $40,000,000 new financing to retire bonds and mortgages at lower interest.

REPUBLIC has signed Ben Hecht to write and produce two pictures annually.

ARCHIBALD OGDEN, former O.W.I. official, is appointed London story editor for 20th-Fox.

MORRIS GOODMAN resigns his appointment as foreign manager for Republic; his successor will be named later.

CANADA lifts war ban against theatre give-aways, but continues control of film rentals and admission ceilings.

ADDISON RANDALL, actor and husband of Barbara Bennett, was killed on the first day of his return to Universal.

THE INDUSTRY'S Variety Club has named Sir Alexander Fleming, discoverer of Penicillin, as winner of the annual Humanitarian award. They are honouring him at a Washington dinner next month.

SELIGMAN DISCUSSES SOVIET FILMS WITH THE CINEMATURIANS

CLAYTON HUTTON, director of publicity for Eagle-Lion, was unable to speak to Cinematurians at Liverpool on Friday as he had arranged to do. He was taken ill suddenly previously and went into St. Joseph and St. Elizabeth's Hospital, London, for treatment.

Soviet Kinemas

B. Seligman, Liverpool manager, Anglo-American, gave a talk on the development of the kinema in the Soviet Union. He said that in Britain and other countries the film Trade was run entirely on the profit motive. The distributors were not interested in art, but merely in making a profit.

There were three standards for box-office success: A film must have entertainment value, a certain amount of escape from reality, and star value.

For instance, "The Grapes of Wrath" was not a box-office success because the majority of the public could not judge artistic values. Only a portion of the audiences was able to appreciate it culturally.

Lenin realised the possibilities of the kinema and impressed upon the studios that it was a most important art. At first they produced documentary films, and then they made their first simple story film, "Mr. West." Films were specially made for children and outside the kinemas notices were exhibited stating that adults would not be admitted unless accompanied by children—exactly the reverse from what we had here.

Profits to the State

Films were produced in Russia for art's sake and not for making money. A kinema manager was allowed to take £120, but if he took £150 the extra £30 would be divided between himself and the State. If he wished, he could spend his share of the money in providing new seats!

Victory Dance

Details were given by H. Brooks of the arrangements for the VE-Dance to be held on Friday, August 31, by the Cinematurians in aid of the C.T.B.F., the Lord Mayor of Liverpool's War Fund and the Joint Committee for Soviet Aid. It will be held in Reece's Restaurant, Liverpool.

It was hoped that expenses would be met from donations and that the minimum profit from the event would be £300. Tickets are £1 1s. each.

"Enforce Ban on Children of 14"

This resolution was passed at the annual meeting of the East Kent Federation of Women's Institutes, at Ashford: "In view of the fact that children under 16 years of age still see undesirable films, the age limit should be lowered to 14 years."

VALVE SUPPLIES

C.E.A. Representations

SPEEDY replacements of rectifier valves, the small supply of which has seriously jeopardised entertainment in kinemas relying upon oxide-cathode rectifying apparatus, was urged upon the Ministry of Supply by W. R. Fuller in an interview on Wednesday.

It is understood that a limited supply of Philips valves exists in Holland, and the C.E.A. General Secretary urged the import of these as a temporary measure until manufacture of valves of satisfactory quality in sufficient number can be carried out in this country.

Bradford Watch Committee have varied the opening times of Sunday kinemas so that performances may begin at 4.30 p.m. and end at 9.30 p.m. instead of 5 p.m. and 9 p.m.

Exhibitors Increasingly Concerned at Shortage of "U" Films

From HENRY SIMPSON, Ex-President of the C.E.A.

I THINK that most of the responsible exhibitors in the country are very concerned at the shortage of "U" films at the present day.

Time was when matinee programmes could be hired at a low rate, but with the shortage of film stock these have been run to death, and now remain a potential danger to the child patron and to the whole trade whenever they are exhibited at children's matinees.

There may be exceptions, but my own experience of the condition of these films was such that I am not prepared to take the risk such exhibition entails.

We were then driven over to the exhibition of "U" films only for the week-end, and strange as it may seem our matinee returns are doubled.

This has been very satisfactory to everybody concerned—ourselves the renter—the parent—and, above all, the licensing authority.

It is doubtless true that in the larger centres exhibitors can afford to ignore the question of "A" and "U" certificates, but this does not apply to those of us who cater in the main for the family audience.

I hope to present at the September General Council sufficient evidence of not only the need of more "U" films, but also suggestions as to how these can be increased.—Yours etc.,

HENRY SIMPSON.

The Homestead, Kilner Park, Ulverston, Lancs.

Leeds Approval

Support for Henry Simpson's crusade against the "A" film was forthcoming at Tuesday's meeting of the Leeds branch.

WILCOX TO PRODUCE FOR 20th-FOX

If current negotiations go through Herbert Wilcox is likely to produce in England a series of films for world release by 20th Century-Fox.

20th Century-Fox will distribute "I Live in Grosvenor Square," which Wilcox produced for Associated British, in U.S. and Canada under the title of "Yank in London."

Mr. Wilcox, who returned to London, said the deal with Fox will assure "I Live in Grosvenor Square" of from 10,000 to 13,000 play dates, chiefly in the major circuits in the States.

Talking to the KINE., Mr. Wilcox disclosed that Paramount had offered Anna Neagle a contract for three years for one film yearly. He has another subject to make for Associated British before starting on the 20th Century tie-up.

Basil Rathbone and Nigel Bruce co-star in WOMAN IN GREEN (G.F.D.), a new Sherlock Holmes thriller

Carbon Shortage Will Continue

CARBON supply from sources in this country is not likely to be sufficient for some time, the KINE. learns, and an application for an extension of the period of supply from abroad has been made to the Board of Trade.

A Treasury grant of the necessary credit to enable the import to be effected has received Board of Trade support.

Three shipments of carbon have already been made.

The Kirkwall Naval Cinema, which has operated for nearly five years, screening 20 shows weekly, has now closed down.

U.S. Plans for Surplus Equipment

A plan for reconditioning surplus film equipment for export is being worked upon by the United States Government, says a KINE. New York cable.

Under it, manufacturers will be enabled to buy back surplus equipment from abroad which has been employed on Service requirements at a low figure, take it down and reassemble with new parts where necessary and re-sell the reconditioned machine to foreign Governments.

It is thought that this procedure will enable the equipment to be offered at a very competitive figure and provide a market later for spares.

STOKE AREA BARS TO BE CHALLENGED

S.M. Circuit Action

THE recent purchase by S.M. Super Cinemas of the Pavilion, Plaza and Regal at Newcastle-under-Lyme, and the Ritz, Tunstall, had a sequel at this week's meeting of the North Staffordshire branch of the C.E.A.

A letter was considered from the new proprietors of the Newcastle-under-Lyme kinemas, giving formal notice that they required a bar operated by all theatres in Stoke against the Newcastle theatres to be adjusted.

Their representatives, Mr. Fairbrother and Mr. Morgan, were present at the meeting, and stated the objection to the Stoke theatres barring Newcastle.

When the matter was discussed in detail it became apparent that the situation applicable to Newcastle and Stoke was also applicable to Tunstall, Burslem, Longton, Meir, and other parts of the Potteries.

Finally, it was resolved that the company should be informed that the complaint had been duly noted and that the procedure agreed upon in such cases by the Joint Committee should be followed.

Assistant for Fay Allport

M. A. J. Healy has arrived in London to assist F. W. Allport in the work of the Hays Office here.

Coming from an executive position in the U.S. Government Service Mr. Healy has been familiar with many of the problems confronting the motion picture industry abroad and recently concluded a visit to Hollywood where he conferred with the studios with regard to their forthcoming productions with particular reference to international distribution.

Continued from page 3

British Distribution in U.S. Difficult, Admits Rank

The New York shop window is held up, not abandoned, he explained.

He estimated that the number of his British films for American distribution would be increased to eight per year and subsequently to between 15 and 20.

"The difficulty of our films being shown in America is, I am quite sure, coincidental," he said, "and they are not trying to keep British films off the American screen."

He pointed out that it was as right for British producers to study the requirements of the Hays Production code as it was for the Americans to make films with British Board of Film Censors views in mind.

"Cæsar and Cleopatra," now in a rough-cut stage, had been approved by the code.

Rank expressed the view that it was policy for Britain and the United States to co-operate in all business transactions.

"Nevertheless," he said, "the Americans do take British competition in the film business very seriously. They realise that there is only one amount of screen playing time. At the same time they consider the new competition is healthy for them."

Arrangements are in hand for the distribution of British-made educational films in America. Americans, says Rank, have already seen some of our educational productions—and they like them.

He made no comment on his plans for future expansion except —"We practically cover the world now."

Rather he seemed more to be concentrating on improving the quality of product. His American talks with Dr. Kalmus, head of Technicolor, will, says Rank, assure better supplies of Technicolor equipment in this country.

Under his deal with RKO-Radio Rank intends to import Hollywood talent to this country. An interchange of stars and technicians, he says, is very important.

Many Hollywood stars want to come to this country to make films —it is important that the first film made here under such an arrangement is a success.

Rank accused Hollywood pictures of not doing justice to life in the United States. He denied that British films would have to be moulded into an American design if they were going to sell in the United States, but he admitted that "it is going to be difficult."

"We must expect difficulty in any new market," he added.

Referring to talks he had with Will Hays, Rank said that the production code might be "altered from time to time."

He was enthusiastic over the possibilities of the Americans starting their own children's kinema clubs. These could operate in co-operation with the children's clubs in this country.

He had nothing to say about television prospects. His adviser, Capt. West, is returning from the States next week.

He denied that he intended buying a large stockholding in RKO-Radio.

London Hearing of Returns Offences

Case Against Scottish Kinemas Adjourned

OBJECTIONS to proceedings against a kinema company in Scotland being taken in a London Court was made by Mr. White, solicitor, at the Clerkenwell Magistrate's Court on Friday, July 20, when summonses against the Glebe Cinema Co., Ltd., of Langdykeside, Lesmahagow, Lanarkshire, came before Mr. Frank Powell. The company was prosecuted by the Board of Trade for failing to furnish returns in respect of the quota year which commenced on October 1, 1943, giving the particulars specified in section 37 (3) of the Cinematograph Films Act, 1938.

There were two summonses—one relating to the Glebe Cinema, Langdykeside, and the other relating to the Regal Cinema Theatre, Muirkirk, Ayrshire—owned by the same company.

Darracott Seymour, for the Board of Trade, said it was submitted that the Court had jurisdiction because the place to which the returns should have been sent was an office of the Board of Trade at Tavistock Square, London, W.C.1.

Mr. Powell: But does that apply to kinemas in Scotland?

Darracott Seymour: In my submission—yes.

Mr. White said that in any case he was asking for an adjournment, as he had only just received the papers from Lanarkshire, and it was said that the return was made—to Bournemouth. The Board of Trade Office was formerly evacuated to Bournemouth, and it was suggested that the papers may have been lost.

Must Go to London

Darracott Seymour remarked that the returns stated in large type that they should be sent to Tavistock Square so that they ought not to have been sent to Bournemouth.

Mr. Powell adjourned the case until August 31, without prejudice to the question of jurisdiction.

A summons against the Majestic Cinemas (South Bank), of Normanby Road, South Bank, Middlesbrough, was adjourned until the same date.

On behalf of the Cosmopolitan Cinemas, Ltd., Norman Hart, solicitor, tendered a plea of guilty in respect of a summons relating to their failure to furnish a return for the Cosmopolitan Cinema, Cambridge.

Darracott Seymour said the penalty was £5 a day, for a period exceeding six months. The defendant company had sent in a return—eight or nine months late—after the summons was issued. They had rendered themselves liable to a penalty of £885, or £755 if Sundays were excluded. The kinema was a third-rate house, seating only about 230 persons.

Norman Hart said the position was that there was no staff at all. The secretary had had to do all sorts of work.

The summons was dismissed under the Probation of Offenders Act on payment of five guineas costs.

Summonses against Vincent J. H. Wareing in respect of the King's Palace Theatre, Wimbledon; the Palace Theatre, Deptford; the Palladium, Brighton; and the Picardy, Harlesden, were reported "not served."

Cardiff Watch Committee has transferred the licence of the Pavilion kinema and ballroom to Henry G. M. C. Gill.

U.A.'s British Success

John Mills and Michael Redgrave in a scene from the Two Cities production THE WAY TO THE STARS, now released in London

C.E.A. DEPUTATIONS TO MINISTRIES

CHURCHILL THANKS THE K.R.S.

MAJOR BAKER, President of the K.R.S., has received from the Rt. Hon. Winston S. Churchill the following letter:—

"Dear Major Baker,

"I am writing to you to express my warm thanks to you and your Society for your kindness during the past years in making so many films available to the Ministry of Information for me to see.

"They have given me much pleasure and relaxation during the hard times through which we have passed.—Yours very faithfully,

"*WINSTON S. CHURCHILL.*"

Major Baker replied to Mr. Churchill as follows:—

"Dear Mr. Churchill,

"I am indebted to you for your kind letter, and am desired by my Society to express to you the pleasure they feel at having been the means of affording you the relaxation to which you were good enough to refer in your letter.—Yours faithfully,

"*R. P. BAKER.*"

Projectionists and Paper

OFFICERS of the C.E.A. waited upon the Board of Trade on Tuesday, submitting the need for early return to pre-war jobs of former employees, particularly projectionists.

The deputation was composed of G. H. Scarborough, president; F. A. Prior, vice-president; S. W. Clift, past-president; E. J. Hinge, treasurer, together with S. K. Lewis, R. H. Dewes and S. Hart representing the three major circuits.

On Tuesday afternoon the C.E.A. President and secretary, with R. H. Dewes, visited the Ministry of Supply to urge the need for a more liberal supply of paper for publicity purposes connected with the kinema business.

Ban on School-day Film Visits

An appeal is being made to parents of students at Blackpool's secondary schools by Blackpool Education Committee to limit their children's visits to places of amusement to week-ends or Wednesday evenings, when no home work is set.

First French Film in Technicolor

THE only French film ever made in Technicolor was brought to London last week and will probably be offered to the Trade shortly.

It is an interest film, 2,200 feet in length, of Paris, shot by Jack Cardiff for Jean C. Bernard, who has had commentary made for the French, American and British markets.

M. Bernard told the KINE. that he has made over 300 shorts for the French market, one of which won the first prize at the World's Fair in Paris in 1937. A number of these have been "Snapshots of France," and of these he hopes shortly to have six ready for screening in England.

He is of the opinion that British shorts of English places of interest would be greatly welcome in France.

The 16 mm. film has a far greater vogue in France than in England, there being in remote districts regular 16 mm. theatres which screen feature films and shorts to their public.

Plans will shortly be lodged with the local authority for the erection of a kinema by the Railway Hotel, Laleham Road, Shepperton, Middlesex. The scheme includes the erection of 17 shops and flats.

Balcon to Talk at Film Institute Summer School

The British Film Institute is arranging a two-week course in film appreciation at University College of North Wales, Bangor, between August 18 and September 1.

The course is mainly for youth club organisers and leaders, school teachers and those concerned with adult education. In the selection of students priority has been given to nominees of local education authorities.

The lectures are designed to cover three main topics: First, the technique of film production; secondly, the treatment of film appreciation in school, youth club and adult education centre, and, thirdly, sub-standard film making.

The evenings will be devoted to showing 16 mm. film programmes, of which seven, consisting of films from the National Film Library, will form a complete sequence illustrating the history and growth of the film as art and entertainment.

The lecturers include Michael Balcon, Bridget Boland, Frederick Young on camera work; A. W. Watkins on sound, Charles Frend on direction, Reginald Beck on editing, Carmen Dillon on art direction, Dr. Bray on music, Bernard Miles on acting, W. J. Speakman on the structure of the film industry, Donald Alexander on documentary, Dilys Powell on criticism, George Pearson, John Maddison, Dr. Roger Manvell, Ralph Evans and J. R. Cottrill. The 16 mm. film making will be directed by George Sewell.

SONJA HENIE VISITS LONDON ON FLYING TRIP

Sonja Henie, world-famous ice-skating and screen star, made a flying trip to London on Monday at the completion of a U.S.A. camp show tour, which has taken her through France, Belgium, Holland, Germany and Norway. Miss Henie, incidentally, was the first Hollywood star to visit Norway since the liberation of that country.

During her "rush" visit to London, where she spent only a few hours, Miss Henie met David E. Griffiths, British representative of International Pictures.

Her current picture, "It's A Pleasure," will start its West End pre-release run at the Odeon, Leicester Square, on Friday, August 3.

Anglo-American's New Leeds Offices

The Leeds offices of Anglo-American Film Corporation have been removed to larger premises at 17, Wellington Street, where manager Joe Lawrence will be pleased to welcome old and new friends.

Birmingham Address

"Ben" Myers, Midland manager for the Anglo-American, asks local exhibitors to note that the address of the Birmingham branch office is now 29, Horse Fair and *not* 35-35, John Bright Street.

F. W. BAKER & JOHN E. BLAKELEY *present*

FRANK RANDLE *in*

"HOME SWEET HOME"

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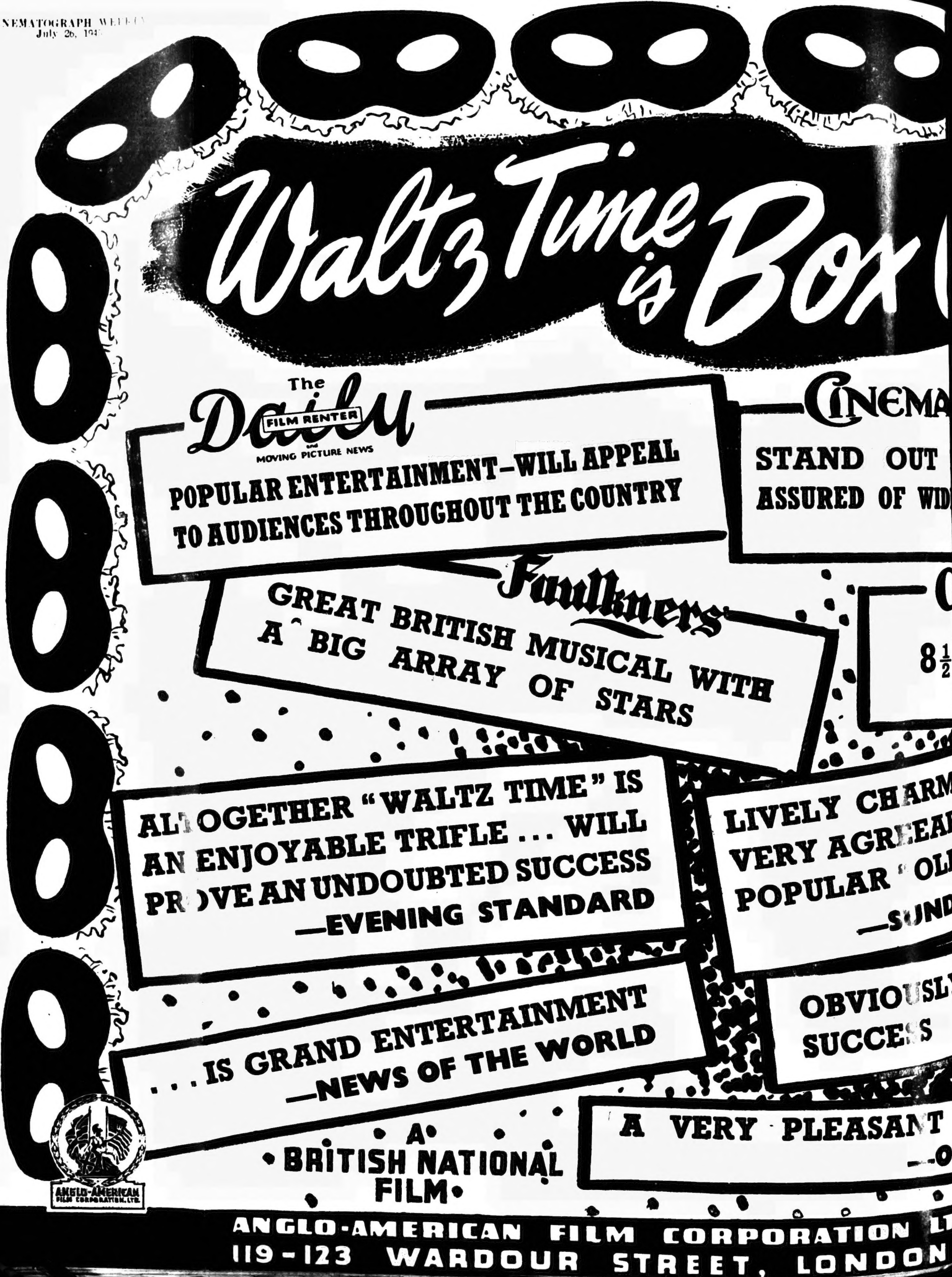
DIRECTED BY JOHN E. BLAKELEY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Kinematograph WEEKLY

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WHAT? A ROMANTIC COSTUME MUSICAL FROM A BRITISH STUDIO? YES, AND AN EMPHATICALLY SUCCESSFUL ONE
—DAILY HERALD

ND A LOT OF
E MUSIC IN THE
VIENNA" STYLE
Y DISPATCH

A CAPITAL PIECE OF LIGHT ENTERTAINMENT
—STAR

ET FOR A POPULAR
—SUNDAY EXPRESS

WILL UNDOUBTEDLY DO WELL AT THE BOX-OFFICE
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KINEMATOGRAPH WEEKLY
July 26, 1945

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STATING THE E.T. CASE—PERCENTAGE SYSTEM EASIEST—CLOSING CHANGE

MANCHESTER

20th-Fox Latest

"Exhibitors Need the Odd Halfpence"—Three Point Plan for New E.T. System—"Free Admission is Trade Menace"

SOME important underlying issues of the projected campaign for the reduction of Entertainments Tax were raised at the meeting of the Manchester and Salford Branch, at which T. S. Dawson presided on July 18. Among the issues debated were:—

(1) The approach to E.T. reduction should not be made via a screen campaign to the public, but direct to the Chancellor of the Exchequer.

(2) Percentage basis of adjustment.

(3) Exhibitors to retain increases, "odd halfpence," in basic seat prices.

A. CAPLAN said that it would be wrong to make arrangements for a tax reduction screen campaign in Manchester in the near future.

The courteous and proper procedure was for the C.E.A. to make a direct approach to the Chancellor of the Exchequer. He would not be a party to allowing his screen to be used for a tax reduction campaign.

Importance of Halfpence

"What I am concerned about," said T. E. ROBINSON, "is that when we go to the Chancellor and state our case he might eventually decide to reduce the tax in the stages by which it was increased. That means that in passing on the reduction we stand to lose the extra odd halfpennies by which net seat prices were increased.

"All expenses are higher, wages especially, compared with pre-war.

"So far as my theatre is concerned those extra halfpence have produced £1,136 in a year. If admission prices and tax come down to the level that prevailed before the last tax increase we shall be the losers.

"These halfpence will be needed towards the increased expenditure that falls upon us."

L. LEWIS: To state the case for tax reduction to the public first would seem like going behind the back of the Chancellor.

Mr. ROBINSON explained the subject was raised in the early stages of the General Election and it was thought by some it would be better to approach the public, rather than the Parliamentary candidates.

The Manchester branch view was that much of the effort in approaching the candidates to ascertain their views, especially in constituencies where there were three candidates, would be wasted.

It was thought the best results could be achieved when it was known who the successful candidate was.

All Things to All Men

The CHAIRMAN: I saw two candidates and I have never seen two men receive so many people so well. (Laughter.)

W. MILLER: Can we afford to pass the whole of the hoped-for tax reduction to the public? We ought to retain the "extra halfpenny."

R. W. Fox questioned whether the public was much interested in tax reduction, but if there was to be a claim for alleviation, it ought to be made to the Chancellor.

A. CAPLAN: The Chancellor would resent it otherwise.

Unpopular 1s. 9d. Seats

R. W. FOX and H. NEWBOULD called attention to the unpopular 1s. 9d. seat, which could only be sold when all the other seats were full. He said that if exhibitors sat back and did nothing they would not get anywhere. Of course, the case would be presented to the Chancellor, who was likely to be influenced and impressed, if he saw the Trade was making a determined effort to see that the public was fully informed of the high rates of tax.

In view of the fact that the General Council has appointed a committee to deal with the tax question, it was decided to await their report.

Percentage Adjustments

H. NEWBOULD asked for the branch views on the basis of tax reduction. Did it favour adjustments on a percentage arrangement?

The CHAIRMAN thought the percentage system would be the easiest to manipulate. One of the objections to it was it was so easy to raise the tax.

W. MILLER: When I raised the matter at the South and East Lancashire branch I was "sat on."

The SECRETARY said the public did not realise how much they did pay in entertainment tax. The percentage system would assure infinite elasticity and would enable the exhibitor to retain full control of his price scale. This was an important consideration. He questioned, however, whether the G.C. would support anything so revolutionary without consulting the branches.

On the proposition of W. MILLER, a resolution was adopted in favour of an investigation of entertainment tax on a percentage basis.

W. HALPERN said it would be a good thing if all exhibitors gave prominence to notices over their payboxes and on posters to the amount of tax on each grade of seat and left it at that.

Closing Hours

The SECRETARY said he had ascertained there was no police objection to kinemas reverting to the original hours of closing, as stated in licences. He informed licensees in Central Manchester that there was a general feeling that the closing hour should not be later than 10.30.

Electrical Confusion

T. E. ROBINSON reported that local authorities in various parts of the country were instituting the examination of electrical equipment in kinemas. Some, however, were not able to employ a competent resident electrical engineer and were calling upon exhibitors to have an inspection made at the expense of the theatre, which also had to meet the cost of any repairs to be undertaken. Another method was to send along a firm of electrical contractors who presumably charged for examination services in their account.

It was known in one area that H.M. Inspectors of Taxes refused to allow these fees as a charge either against E.P.T. or income tax. This matter was now being investigated. Exhibitors thought the onus of payment of such fees should not come on the kinema, and it was questioned if the local authorities could enforce the charge, but if it was paid by the exhibitor it should be allowable for income tax and E.P.T.

L. LEWIS mentioned an area where his company had to supply a certificate to the local electrical engineer saying that the installation was O.K.

H. NEWBOULD: We should collect data in view of the impending revision of Home Office regulations.

The SECRETARY asked members to supply him with information on the subject.

Who is Final Arbiter?

A member in whose hall certain electrical work had been done, asked who was the final authority as to the power of light to be employed? If, under the Home Office regulations, lamps of a certain power were installed, had the police authority to insist on a higher standard of lighting?

The SECRETARY and H. NEWBOULD explained that the police acted with the authority of the Watch Committee, which was the licensing body. Not to comply with a reasonable request might lead to opposition when the licence of the theatre came up for renewal.

"That's terrorism," exclaimed a Salford exhibitor.

W. HALPERN: It is not terrorism. The police act with the best of intentions for the safety of the public.

Fire Appliances

Another question was in respect of the inspection of fire appliances and the respective powers of the local police and the N.F.S. It was stated it would take a test case to clear up the degrees of responsibility. The case was mentioned of an N.F.S. inspector having approved a theatre's fire-fighting equipment, but a few days later the police requested certain things to be done.

The CHAIRMAN thought that if an exhibitor had a well-founded grievance he could state his case to the authorities, who, he was sure, would deal with it justly.

Free Admittance Trouble

"We had some trouble at my hall a few nights ago when five or six paratroops came to the pay-box and asked for free admission," reported a member. "When they were told they would have to pay they behaved objectionably to the staff and said they could go to another theatre and get in for nothing."

The exhibitor who narrated this said he went along to this other theatre where there was exhibited a notice to the effect that men showing passes of the B.L.A. would be admitted free, except on Saturdays and Sundays. Free admissions of this description, he said, were apt to be prejudicial to the happy relations which had prevailed up to now in the centre of the city. Complainant entered a "mild protest" against "this complimentary ticket business."

Agreement Suggested

Another city manager said if the proprietors of a theatre desired to allow certain people to enter free they were quite entitled to do so. Although there might be other exhibitors who did not wish to make a verbal protest, it was really a matter on which there should be a friendly understanding.

E. CHESHIRE: If we paid our soldiers as the American soldiers are paid this would not have arisen. It is due to the niggardliness of our own Government.

Another point in the discussion was that if one theatre gave a concession and the others did not, it was made to appear it was making a monopoly of charity.

The member who raised the subject added the concession had been given for a long time. He agreed the theatre owners and managers could freely admit whom they pleased. It was only because members of his own staff had been subject to abuse that caused him to bring the matter to the notice of the branch now.

He would be just as friendly disposed to the principals of the theatre named if they decided to continue what they were doing. There was little justification for free admissions in view of the facili-

(*Continued on page* 14)

Walter Huston, Barry Fitzgerald, Louis Hayward and Roland Young in a scene from 20th-Fox's TEN LITTLE NIGGERS

PROTEST AT "COMPLIMENTARIES" FOR MEN ON LEAVE FROM B.L.A.

D

K.R.S. Discusses Protests Over the B.B.C.'s Film Criticism

A RECENT broadcast on films by Mrs. E. Arnot Robertson was discussed by the K.R.S. last week.

It was reported that the broadcaster stated she would refer to two films only — after which listeners could switch off until the one o'clock news. A member referred to this type of film criticism as a direct slight on the industry.

The trend of criticism by B.B.C. speakers was not an examination of films and their entertainment value so much as sarcastic sneers at the industry as a whole, it was maintained.

Whether such criticism harms the commercial side of films was doubted by another member who instanced films which had been severely criticised by both newspaper and radio critics and had done big business. "Madonna of the Seven Moons" was cited as an instance.

It was stated also that a far smaller percentage of the population in this country visited kinemas than in America. Was this due to adverse criticism by the B.B.C.?

The suggestion that the K.R.S. should have a public relations officer to deal with attacks was not followed up, but it was left to the Society's secretary to contact the C.E.A. with a view to placing the case before the B.B.C. in a concerted form.

Kaye's Second in Colour

Samuel Goldwyn's latest production in Technicolor, "Wonder Man," starring Danny Kaye, which is expected to arrive in this country in the near future, has already been screened in New York where, at its first week-end, it beat the previous house record of the Astor theatre by over £1,000.

Lou Costello has plenty of trouble with his bass drum in G.F.D.'s NAUGHTY NINETIES

PRODUCERS TO TOUR EUROPE

AT last week's K.R.S. meeting the letter from the Press Relations Officer of the Air Ministry offering facilities for a tour of liberated countries similar to those offered to American executives by General Eisenhower was commented upon. It was thought peculiar that the invitation should have come from a comparatively junior officer instead of, as with the American tour, from SHAEF.

The view was expressed that such a tour would be more valuable to producers than renters.

It was left to D. E. Griffiths, liaison officer with the Ministry, to indicate the attitude of the Society to the suggestion.

B.o.T. EASES STOCK CUT FOR RENTERS

Supplies of raw stock have so far been increased that the Board of Trade has eased the cut of 15 per cent. imposed upon renters.

During the month of August the cut will be reduced to 10 per cent. and during September to five per cent.

When the reduction of the cut was discussed at the meeting of the K.R.S. Council on Wednesday questions were asked whether the cuts were confined to the particular month. Could supplies available for August be used during July?

The matter is to be further discussed with the Board of Trade, but the general opinion was expressed that the cut must operate in the month in which it was stated to apply.

BRISTOL PLANS MEAN DEMOLISHING KINEMAS

But Two New Ones Will be Built

Plans for rebuilding Bristol adopted by the City Council last week will affect at least two kinemas. As Castle Street is to be incorporated in the site for a new civic centre, the Regent and the News Theatre will have to go.

The Regent, which was badly damaged in the blitz of November, 1940, has been closed since, but the News Theatre, which escaped, is still running.

In the new plans, however, sites have been earmarked for building two kinemas in the new shopping centre which it is proposed to build in the Broadmead area. These would have to conform to certain conditions regarding the type of building. The design would have to be approved so that the kinemas harmonised with surrounding buildings.

NO "BEVERLEY HILLS CIRCUIT" OVER HERE

Renters at their K.R.S. Council meeting on Wednesday last viewed with seriousness the withdrawal of "a spanking brand new copy" of a Technicolor film from the laboratory for a private viewing, before even the managing director of the renting company had seen it.

It was agreed that the practice was not common—indeed, this was the first time it had been recorded—but the general feeling of the Council was that it should be made clear that this should not be done.

Mention was made of the number of private persons having projection equipment installed in their private houses, and of the possibility of a wide circle of friends being invited to see pictures which had been loaned for what was thought to be a private family screening. It was suggested that unless watched the practice might grow into a "Beverley Hills circuit" as in Hollywood.

Borrowings of films by the British Council are in future to be negotiated by the Secretary of the K.R.S., who will satisfy himself of the circumstances under which they will be screened. One member stated emphatically that where a theatre was hired by the Council and paid for together with attendance of employees, the film supplied should also be charged at a higher fee than the two guineas which the Council thought sufficient.

F. W. BAKER RE-ELECTED TO FILM INSTITUTE

Among other business disposed of by the K.R.S. Council at its meeting last week was the unanimous re-election of F. W. Baker as the Society's representative on the Board of Governors of the British Film Institute.

Stand-by Programmes

The question of standby programmes sent out to ensure a supply of films during the stringency period of the war was further discussed. It was stated that W. R. Fuller had written on behalf of the C.E.A. stating that such programmes were still necessary in some districts. It was suggested that Mr. Fuller be asked for specific details of the districts in which these programmes are still required, and that all others should be called in.

For breaking into the Queen's Theatre, Cleveleys, and stealing articles and money valued at 8s., and stealing from other premises, Cleveleys, including the Odeon, 3d., goods and money value £2 [illegible], George W. H. Grimes (20), [illegible] Crescent, Middlesbrough, was sent to Preston Sessions at Fleetwood on July 19.

"A" CERTIFICATES ARE LOSING CHILD ATTENDANCES AT KINEMAS

Continued from page 13

ties for entertainment now enjoyed by the B.L.A.; they had as much entertainment as they wanted.

Replying to the discussion, the representative of the theatre mentioned said the concession was given by the previous proprietors, long before it came under his own firm's control.

It was also reported that free admissions were given to B.L.A. men in Bolton, Rochdale and Oldham.

Hard on Children

The CHAIRMAN commented on the scarcity of films with "U" certificates, a subject which was now engaging the attention of General Council. One wondered why some films had been given "A" certificates. The effect was to prevent tens of thousands of children seeing certain films.

Charity Reduction Needed

Comment was made on the falling off in Sunday trade and the suggestion was made that if Sunday opening was to be continued steps ought to be taken now to secure a reduction in the amount of charity tax.

[Manchester kinemas are assessed for charitable contribution on the basis of 6¼ per cent. of net Sunday takings and the yield is about £15,000 per annum. —ED.]

No Cause for Pessimism

DAWSON considered the immediate prospects of the Trade to be "pretty good." Boom conditions could not be anticipated, and there might be a time, possibly it had arrived, when some sections of the public experienced a reduction in their earning power. In addition, there would be competing attractions in the realm of sport, especially football and cricket, which would come back on a big scale. Despite that, he thought exhibitors would be able to maintain a reasonably good level of trade.

There was nothing to grumble about so far, except in areas where there had been concentrations of troops; that there had been a falling off in takings.

The main thing now to be feared was a reduction in the earnings of the workers, but it would be quite wrong to take a pessimistic view of prospects.

Only One Candidate for Parliament

Addressing the general meeting, which followed the committee meeting, T. S. DAWSON, who presided, said he was disappointed to find so few members of the Trade as candidates for Parliament. There was only one in that area, J. F. Emery, the retiring member for Salford.

THE JOINT COMMITTEE : M.O.I. FILMS BLAMED :
TRIBUTE TO TEDDY HINGE

Restraint of Trade Action is Pending Against Two C.E.A. Men on the Joint Committee —More Trouble Over Film Rentals

PRINCIPAL interest in the reports of the General Council proceedings was expressed by members of the Northern Branch in the news that two C.E.A. representatives on the Joint Investigation Committee had been, or were to be, served with writs for "acting in restraint of trade" following action against a member.

THE CHAIRMAN felt that the persistence of the M. of I. propaganda films, besides being a waste of film base, was wearing thin the patience of audiences. "The truth is," he said, "they are preaching only to the converted. This form of propaganda is now useless and unnecessary."

J. COVERDALE BELL and others agreed; but no formal resolution of condemnation was proposed

Tribute to Teddy Hinge

THE outstanding services which Mr. Hinge had rendered to the industry, both as National President and

Continued in next column

treasurer of the Association, were regarded as too much a matter of course, declared TOM SCOTT. "I feel," he said, "that we have been remiss, and a little ungrateful, in not giving Teddy Hinge tangible evidence of our esteem."

He moved that the Executive Committee should be instructed to consider how best the branch might indicate its appreciation of Mr. Hinge's work, both locally and nationally.

The resolution was adopted with acclamation.

Mr. BELL thought that they might also give their chairman "a sort of medallion of honour."

The meeting felt, however, that since they had recently decided to set up a bronze Roll of Honour bearing the names of all chairmen since the inauguration of the branch, they had better concentrate on a suitable testimonial to Mr. Hinge.

This was also agreed.

Members decided to cancel the August meeting, the chairman having, as usual, power to call a meeting if any urgent matter arose in the interim.

Collection Compromise

IN reference to the vexed problem of charity collections raised by Mr. GIBSON in reporting from the General Council, it was pointed out that the Northern branch had always taken a firm line on this matter.

"There is nothing to prevent members individually from permitting collections for charities in which they had special interests," said the CHAIRMAN (E. R. Eadie), but, for general application, the system of one national collection annually offered, perhaps, the best compromise.

All Quiet on the Rental Front

WHEN FRED JORDAN advised the members that the General Purposes Committee had passed "back the buck" to the branches, members were silent in pressing their case afresh for a campaign to secure reductions in the rate of film hire.

"This is our resolution and a matter of the first importance," urged Mr. Jordan. "The G.P. Committee invite us to put forward concrete proposals for securing a reduction of film rentals. The opportunity should not be permitted to pass without a firm expression of opinion from this branch."

The CHAIRMAN and others suggested that the terms of the original resolution were "firm" enough. The branch, generally, had favoured a sliding scale of rentals. That stood.

Mr. JORDAN, however, pressed the matter until assured that it would come before the Executive Committee previous to the next meeting of the G.P. Committee in September.

Although members had noticed the relatively small number of "U" certificates given to films lately, on which fact Mr. GIBSON commented that he frequently found it impossible to understand why many of the "A" certificates should not have been "U's," nobody pressed the matter to the extent of a resolution.

MERSEYSIDE FILM INSTITUTE

MERSEYSIDE Film Institute Society, whose annual general meeting was held in Liverpool on July 18, reports that so far as film shows were concerned the past season had been the most successful since the Philharmonic Hall had been opened.

The annual report states:

"We could rest content if the Society's rôle was simply one of film exhibition. The Society has other work to do in promoting an active rather than a passive attitude to the kinema, in encouraging the use of visual aids in schools, in raising the standard of exhibition and (who knows?) production in the film industry itself." If suitable accommodation can be found it is intended to open an office in Liverpool.

Membership of the Society nearly doubled during the past season, and for the first time income from film shows exceeded £2,000.

Lord Leverhulme was re-elected president and Professor W. Lyon Blease, chairman.

These special shows for technical and secondary school children were given at the Philharmonic Hall, Liverpool, last week, July 18. They were attended by 4,000 children.

Criticism

The Society issues a monthly film bulletin to members. These are some of the comments:

"Farewell, My Lovely" (three stars) shown at Forum, Liverpool: "This version of Raymond Chandler's detective story makes no allowances for the slow-witted. The pace is wicked. The people—thoughs, charlatans and floozies—are wicked.

Bristol Discusses S.O.

A meeting of exhibitors from certain towns in the Bristol branch area was held at the Chamber of Commerce, Bristol, on Tuesday, July 17, to consider proposals which had been made by the local branch of the N.A.T.K.E. regarding Sunday conditions in those towns.

NORTHERN

1,001 Nights

Cornel Wilde as Aladdin, and Phil Silvers in Columbia's Technicolor, A THOUSAND AND ONE NIGHTS

The Sussex Training Scheme has Started This Week

THE Sussex branch training scheme for projectionists started on Monday. At last week's meeting of the branch at Brighton, A. J. SADLER, whose efforts made the scheme possible, outlined the latest developments in the plan. Coun. Randolph E. Richards, who usually takes the chair, was unable to be present.

"I had an interesting morning last Wednesday," Sadler told members, "when I interviewed the men from the Forces who are taking this training, and I can say now that I think those who take the first men from the College after they have been through the course will have very fine workers."

South Coast First?

Members wanted to know whether South Coast kinemas could be sure of getting the services of these men.

A. J. SADLER pointed out that they would have priority, but "if there are no jobs going a man cannot be expected to remain unemployed and would be entitled to go elsewhere."

The trainees, on passing the syllabus, will become second and co-chief projectionists and will receive full union rates.

Mr. Sadler urged members to pay the trainees more than union rates if they could possibly do so.

He explained that several of the applicants were ex-prisoners of war, and any disability from which some of them might suffer would in no way interfere with their work. Some of them were local men, and all were extremely keen on learning the trade thoroughly.

Out of 11 men interviewed, 10 were selected for the course.

The course will be held at the Southover Street branch of the Technical College, under the principal, Dr. G. Watt, and under Dr. Hughes and the instructor Mr. Reeves, who had been for 11 years with Western Electric.

First in the Country

After discussion Mr. Sadler received a vote of thanks from the branch for all the work he had put in to make the scheme a success.

S. PARSONS, of the Odeon circuit, voiced the opinion of members when he said: "This branch is honoured and proud to be the first in the country to train the men for civil life who, in time of need, offered their lives for their country."

The special committee reported that September 28 has been fixed for a C.E.A. dance.

METCALFE BROTHERS SELL A KINEMA

The Gaiety Cinema, Mainsforth Terrace, West Hartlepool, owned by Charles and Harry Metcalfe, has been sold to Little, of Langley Park, County Durham.

The deal was completed on Saturday, July 14.

The staff of the Gaiety is being retained. Charles Mellor, the manager, who has been in the service of the Metcalfe brothers for many years, is remaining in their employ, and for the time being will be assistant manager of the Regal, West Hartlepool.

The new manager of the Gaiety is T. Moat.

Mr. Little, the new owner, has two kinemas at Langley Park and one kinema at North Shields.

INSIDE NEWS FROM INSIDE HOLLYWOOD:—

Rank Plans to Make More Use of Universal in Future and May Train British Technicians There

by W. H. MOORING

Kine. Hollywood Correspondent: by Air Mail

ARTHUR RANK left behind him in Hollywood the same sort of mysterious air which Stalin might have created had he visited England during the General Election. The fact that he has accomplished nothing spectacular; that he has announced no new and startling financial advances in the U.S.A. adds to the feeling that, like Stalin, he is something of an enigma.

Actually Rank did all he set out to do.

Unlike those British executives who at various times have set out to prepare a way for British films in the States, Rank did not fly from New York to Hollywood and imagine he had met America. He went to the "sticks" where he knows film tastes are as different as, if not more so than, those of the West End and the Provinces.

HE is sending over the pick of his British studio personnel to do just the same. They will inspect Hollywood, will copy what is worth copying and improve upon anything if they see a way of doing so, but most of all they will try to understand the American public and gauge its mental approaches to British reflections on the screen.

Rank acknowledges that he and his men have a great deal to learn about America and the movie-going Americans. That was lesson Number One which he mastered while here.

An Extra Look

He took extra long looks at Universal studios and came to the firm conclusion that he hadn't been making his financial interest in that organisation talk as loudly as it might in the interests of his British production plans.

He will send most of his technicians to Universal on an exchange basis and the same will go for his stars.

Whether or not Mr. Rank ties up with RKO-Radio, and he may, he already has his two-way plan of exchange with Universal, which gives him American stars such as Deanna Durbin, Donald O'Connor, Abbott and Costello, Peggy Ryan, to mention a few possibilities, while Universal familiarises the American public with Rank's British stars.

ONE of the first he will send over will be Stewart Granger, at present totally unknown to the American public.

When Rank referred, at his Press reception here, to the popularity in Britain of Stewart Granger, leading feature writers and film critics asked "What is he like . . . a character actor . . . old or young?"

Mr. Rank's public relations counsel had no photographs of Granger or any other leading Rank top-liners. That was typical of the old British approach. And Rank soon knew it.

He sped from one important American publisher to another, finally finishing up as the week-end guest of the American newspaper chief, William Randolph Hearst, with whom he made an important deal.

MR. RANK will spend money, big money, in American advertising, concurrently with his lend-lease of stars to Universal, and Mr. Hearst will take a big share of it. In return the bars against British films in the American Hearst papers will probably be let down.

Mr. Rank's attempt to percolate American, or other overseas opinion, via his own *British Picture News*, printed "for export only," may not be successful unless and until he sends over its editor to study American reading habits and news tastes.

WHETHER Capt. West will sail with J. Arthur Rank and his retinue or stay for further examination of the television set-up here is not clear as I write.

West is already alleged to have discovered and admitted to the New York Press that, technically, America is two to three years ahead of Britain in the new field.

He says Britain can be ready within three years, but sees that America is ready now, just as soon as materials are available for mass production of sets.

A Lower Price

These will drop from the prevailing price (when obtainable) of around £100 to £150 apiece to from £30 to £40, and once manufacture goes into the millions the cost will drop as low as £10 to £20.

These home sets, however, are not going to get full-scale direct television shows, nor televised feature films if the Hollywood combines can maintain their present ascendancy over the big American radio corporations.

And they think they can via talent even if they fail via financial control.

EXPERTS, moreover, agree that the lack of any communal interest in American family life would result in failure of feature television shows for home consumption. Nobody stays put long enough.

The home sets will be powerful as baiting agents to bring more people by the theatre box-offices, however, and the film companies taking active part in television transmission will be able to crash into millions of new income from commercial sponsors.

Warners has its own radio station and is ready with a television system. Paramount has one working already, and RKO claims to have perfected reception on a full-sized movie screen.

Next Hurdle

The next hurdle will be distance transmission, and that cannot develop until cross-country cables are laid. This will take at least a year even when materials and labour are available.

I UNDERSTAND J. Arthur Rank exchanged plain words with Gradwell Sears, of United Artists, regarding the handling of his product here by the U.A. organisation. Sears knew that raw stock restriction would limit drastically the footage allowable for imported films.

In fact the American distributors themselves suggested to the rationing authorities that quotas of film stock be issued to production concerns rather than distributors.

But Mr. Sears did not advise Mr. Rank against sending over his older productions, including "Colonel Blimp," which used up precious film stock that had better been reserved for "Anthony and Cleopatra," "Henry V" and other newer films.

Rank in Hollywood

Arthur Rank visited the Beachcomber Club, Hollywood, in a party given by David Rose, chief of Paramount's British organisation, who was also on a visit to the Coast. This picture, exclusive to the KINE., shows Henry Ginsberg, Arthur Rank, David Rose, and Joan Caulfield, Paramount star

INDEPENDENTS ARE NOW SECOND TEAM—BUT THEY MAY WIN

DONALD NELSON, former boss of the U.S.A. War Production Board, takes over the Independent Producers' Association which is growing even as the A.S.M.P.P.D.A. (Hays Office) weakens. The Independents start off as a sort of "second team," but they may end up winning most of the games.

Nelson hints they are against the monopolies in the film business.

Out to Sell

He says outright that they stand for making films sell Americanism all over the world.

With Warners out of the Hays organisation there's obviously a split in Hollywood's movie government.

The Production Code is being recognised by the Independent Producers set-up, but with less respect than is shown it by the majors who remain in the Hays Office

Meanwhile, because excess profits and income taxes can be carved down by the operation of small independent production companies (Leo McCarey and Bing Crosby are in with David Butler and others with Rainbow Productions, Inc.; William Wyler, Frank Capra, Sam Briskin and others are forming Liberty Films; Jesse Lasky and Walter McEwan have started a company, and scores of others are lining up), the Independent Producers' Association, which takes in all these concerns, soon will be numerically, if not politically, stronger than the Hays Office.

Picturegoer

y 7, 1945

OUR *Gold Medal* WINNERS

OUR thirteenth ballot has been as well supported as all its predecessors, and there is little reason to doubt that the choice of our readers is representative of filmgoers throughout the country.

At the moment we are unab
to send the actual medals to th
two artists who top the polls, bu
a token will be sent to them whic
"Picturegoer" will exchange for
the usual awards
possible.

percentage of the total poll, are as follows:
(1) "Now, Voya-
Bergman"

Your patrons—millions of Britain's picturegoers—voted "Now Voyager" the best picture of the year. So stand by for stampedes when you give them—

Bette Davis at her very greatest in
Warners **"Mr. SKEFFINGTON"**

Announcing

The Trade Show
of THE
TRUE GLORY

Presented by the Governments of Great Britain and United States of America

Distributed by the Office of War Information and the Ministry of Information

Released by Warner Bros.

RIALTO THEATRE
COVENTRY STREET

Tuesday, July 31st at 10·45 a.m.

ELECTRICAL INSTALLATIONS — CHEAP MATINEES — RENTERS AND FILM HIRE

SOUTH & EAST LANCS

"The Cheaters"

No Kinema in the World Could Fulfil Conditions as Laid Down in the Manual— "It's Far Too Academic"

TESTING of electrical installations in kinemas was the subject of the main discussion at the meeting of the committee of the South and East Lancashire Branch held at Manchester on Friday. One member declared that no kinema in the world could fulfil the conditions laid down in the Manual. They were far too academic even for a new building. Coun. W. Woolstencroft presided.

THE SECRETARY (C. Littler) stated he had received a letter on the subject from T. E. Robinson, secretary of the Manchester and Salford Branch, who enclosed a copy of a letter he had received from J. Gomersall (kinema architect).

Mr. Gomersall, after alluding to a Home Office letter with regard to the annual inspection of electrical installation in kinemas, said, in his opinion, the Home Office had avoided facing the real issue and was not prepared to say whether this condition was a reasonable one or not. He thought that as this was a major issue, it ought to be brought before the C.E.A. The letter from the Home Office stated:

"I am directed by the Secretary of State to say that while he has no authority to decide a point of law, he is advised it is competent for a licensing authority before granting or renewing a licence to require the applicant to furnish a certificate by a duly qualified electrical engineer showing that the electrical installation at the kinema has been tested and found to be in good order.

"The Secretary of State understands that a number of licensing authorities, including the London County Council, requires this to be done in pursuance of their powers.

"It does not appear that a licensee can be entitled to make a claim against a licensing authority for expenditure incurred in complying with such a requirement."

Precedent Quoted

The SECRETARY remarked that many years ago it was customary for the local borough electrical engineer to survey the electrical equipment at kinemas and to report to the licensing bench. Many exhibitors at that time thought that whilst this might be desirable in some cases, generally the inspection should be by a competent electrical engineer of their own appointment and that his certificate should stand. During the war, these arrangements were allowed to lapse.

In view of the system that obtained previously, it did not appear unreasonable to Mr. LITTLER for the exhibitor to pay for the cost of the report. Mr. GOMERSALL considered the cost of the inspection and certificate, when called for by the local authority, should be met by the latter.

J. J. MCCRACKEN: The local authority can send a reasonable officer to test the installation, irrespective of what you do yourself. If faults are discovered you may be called upon to rectify them.

Manual Too Academic

A member interested in two theatres reported his experience. The local engineer insisted that the electrical equipment must be in accord with the new manual. When the difficulty of getting someone to do the work was pointed out he was informed that only a registered electrical contractor would be capable of doing what was necessary. The contractor declined to give a firm price for the job, and whilst it was in course of execution a representative of the local electrical engineer saw to it the work was in accordance with Manual requirements.

This exhibitor questioned whether kinemas were generally wired in accordance with the Manual standard. Even kinemas wired ten years ago would appear to be out of date.

A. PEEL said he had gone carefully through the Manual. He questioned if any kinema in the world could fulfil all the conditions laid down. Even new kinemas could not comply with all that was put into the Manual, which was far too academic.

Costs of Electrical Work

Mention was made of the varying conditions in the different areas. Some local electrical engineers were very strict indeed, others did not worry exhibitors unless there were reasonable grounds for doing so. It was generally advisable when employing an electrical contractor to be satisfied that he was fully experienced and thoroughly competent to undertake kinema work.

Figures were quoted of the cost of new electrical work at certain theatres. In one case the exhibitor expected to have to foot a bill for £250; actually, the cost of the work figured out at £350. At a theatre seating 1,000 it was thought the cost would be £400. Owing to the amount of work called for by the Manual, the final cost would be between £600 and £700. Another exhibitor gave it as his experience that the cost of doing what was required by the Home Office at one of his theatres was £700.

Members were advised to employ electrical contractors who had specialised knowledge of kinema work and in the event of there being any disagreement with the local authority, leave them to argue it out.

Cheap Matinee Charge Refuted

AT the previous meeting of the committee it was reported that a circuit representative had alleged that a number of kinemas in the branch area charged lower prices for matinées than for evening performances. The SECRETARY said he had sent a letter to the Divisional Superintendent of G.-B. as follows: "Your complaint in respect of reduced matinée prices as affecting several kinemas in the branch was considered. It was pointed out that the prices at present charged were agreed upon by the local C.E.A. or Managers' Association and have obtained since the last tax adjustment.

"It was further pointed out to the committee that there is a serious counter-complaint against the circuit kinemas in so far that they were giving excess entertainment, on many occasions to the extent of 75 per cent. over and above the value of entertainment given by independent kinemas.

"The committee considered that when such obtained it is a colossal reduction in price in a sinister form. The above is a fairly accurate report of the trend of the discussion which took place at our committee meeting."

Ruth Terry and Robert Livingston have the romantic leads in British Lion's new Republic film, THE CHEATERS

"MUCK AND TRIPE" COMPLAINT OVER SUNDAY FILM SHOWS

"Cut Throat Not Cut Price"

D. HEUGHAN replied: I am actually not so worried at the particular cases now, but with regard to the paragraph in which you mention circuit houses giving 75 per cent. excess entertainment over that given by independent kinemas, I cannot agree with this. He mentioned a situation where a kinema showed certain product concurrent with the Gaumont theatre. The programme at that house was equally as good as at the G.-B. house, yet reduced prices were charged during the afternoons. These concurrencies had been stopped. Mr. Heughan explained that all he was concerned about was the principle of the whole thing, since if reduced prices were charged in one or two situations there was always the danger of the trouble spreading.

The CHAIRMAN said he was satisfied there was no justification for the complaint.

Another comment was that in the case of circuit competition, it was cut throat, not cut price.

Yes-Men on E.T.

THE CHAIRMAN gave an epitomised report of the attitude of the various candidates for Parliament to Entertainment Tax. With a few exceptions, they were favourable to tax reductions. One or two were in favour of the complete abolition of the tax because they considered it to be a tax on leisure.

J. J. MCCRACKEN said one of the most sensible replies he received came from a candidate who said that entertainment tax would have to take its place in the queue for reduction. Candidates, however, had been made entertainment tax-conscious.

W. H. ELLWOOD said one candidate complained of the "muck and tripe" that went through the machines on Sundays. He added that the type of programmes was not of the kind he had in mind when he supported the Trade in its Sunday opening moves.

Too Many Collections

Arising from the reports of G.C. and C.E.A. committees, A. PEEL said he was prepared to move that we discountenance any further collections in our halls.

As regards the annual collection, the CHAIRMAN told Mr. Ellwood that the branches would be consulted before arrangements were made for the 1946 collection.

Mention was made, on hearsay, of a certain national charity which was supposed to be receiving the consideration of C.E.A.

Nothing Up Their Sleeves

The CHAIRMAN: The president and the secretary clearly stated they have nothing up their sleeves in respect of any collection.

J. J. MCCRACKEN reported having received a letter from the Lord Mayor of London stating the claims of the Royal and Merchant Navies Fund which he submitted to head office. If the branch were supporting the appeal for the autumn there was no need to respond to the Lord Mayor's letter.

The matter will be considered in September.

Case for Film Hire Reduction

CONCERNING film hire, Mr. MCCRACKEN referred to the call for audited accounts to substantiate complaints of excessive demands by the renters. In the whole of this controversy, over a period of ten years, they had not made a single step forward.

Why should exhibitors have to go to renters with their profit and loss accounts, duly audited, and give them other domestic information applying to their businesses, in order to secure just treatment? All decent men would rather suffer iniquity than be humiliated, going cap in hand, with audited accounts, to the renters, with the request: "Put your magnifying glass on these figures—can you reduce our film hire?"

Such treatment aroused the resentment of any man with guts. General Council should formulate particular questions on film hire to be answered by exhibitors. The replies should be collated with a view to a case being built up.

Common Interests With Circuits

"What is the attitude of the circuits when matters of film hire are raised at G.C.?" asked a member.

(*Continued on page* 20)

F

Jon Hall, Louis Allbritton and Peggy Ryan star in the new Universal romance, MEN IN HER DIARY (G.F.D.)

£185 for "KINE." Readers Who Exploit "Waltz Time"

IN addition to the numerous prizes offered to KINE. readers in connection with the Showmanship feature, the directors of British National and Anglo-American are offering £185 in prizes to KINE. readers for the exploitation of "Waltz Time." The contest has a special appeal to independent exhibitors.

There are eight prizes of £20, each to be awarded to the manager in each of the eight renting territories who submits details of the best exploitation campaign for "Waltz Time" to the Showman of the KINE.

A special bonus prize of £25 will be awarded to the independent exhibitor who submits the best entry. If an independent submits a winning entry he will win a total of £45.

Large and small circuits and independent theatres will be considered individually, giving all exhibitors an equal chance.

How to Enter

Remember! It does not necessarily mean that the larger early release halls have an advantage.

Entries must be submitted to the Showman, of the KINE., marked "Waltz Time Showmanship," and be despatched so as to reach the KINE. not later than one week after the completion of playdate.

Photographs should be attached where possible.

The judging for this competition will be done by Louis Jackson and A. S. Whittaker of Anglo-American and the Showman of the KINE.

Closing date of the competition is December 31. The Editor's decision will be final.

Further details about the contest will appear in the Showmanship feature during the next few weeks.

SOUTH WALES

N.F.S. and Local Police : Opposite Views On Kinema Precautions : "People Looking for a Job"

THE question as to whether the police or the N.F.S. was responsible for the inspection of kinemas came up for discussion at the monthly meeting of the South Wales and Monmouthshire branch of the C.E.A. held at the Park Hotel, Cardiff. A. Jackson Withers presided

It was reported that in some areas officers from the N.F.S. came and at times made ridiculous requests. The police also came, and it was obvious that there was a conflict of views as to what was or was not necessary. W. BERRIMAN suggested that if exhibitors did get requests of this nature they should send the fact to the secretary so that they could be dealt with.

ARTHUR B. WATTS (Cardiff) remarked that it looked to him from what they had heard that the N.F.S. were looking for a job. The police could come along and say one thing and the N.F.S. come along and say: "No, no, don't do that; you must do this."

One member said that a sergeant of police who called on him had remarked that if an N.F.S. man came and made a recommendation that he (the exhibitor) need not take any notice of him at all, but added that if there was a fire which could have been prevented if the recommendations had been adopted it might make it awkward.

W. PRICE (Tredegar) remarked that from the evidence in front of them there must be some ruling authority, whether it be the local council, police, or the N.F.S., and he thought they ought to have more information on the matter. They did not want to run up against the council, neither did they want to run up against the police.

The Secretary (W. J. FOOKS) remarked that it would be a good thing for exhibitors to find out whom they had to obey.

W. J. KEY (Cardiff): I think we all should know who is entitled to come along and make suggestions. Is it the N.F.S. or the police? I think it should be the N.F.S.

A member pointed out that in his district it was the local council whom they had to deal with, not the N.F.S. or the police.

After further discussions, it was suggested that it would be desirable for a kinema proprietor to inquire from his licensing authority as to the particular body who had been deputed by the council to inspect and report on the condition of the theatre. In the event of any reports being received which, on the face of it, appeared unreasonable, members were asked to report with a view to obtaining further advice.

Film Rental Campaign

THE report of the General Council proceedings was submitted by ARTHUR WATTS and was supplemented by W. BERRIMAN.

The latter, referring to the question of film rentals, said the General Purposes Committee spent a considerable time discussing this matter, but the feeling was that the time was not opportune to launch a campaign. At the same time he emphasised that where an exhibitor felt aggrieved about his film hire he could put his case forward and it would be taken up with the K.R.S.

No Question of Collection

IT was agreed that a recommendation should go out to the members to show the film in connection with Mrs. Churchill's "Aid to Russia" Fund, but it was pointed out that there was no question of taking a collection with the film.

New W.E. Contract

A REPORT having been received that the Western Electric Company was asking for renewal of agreements and also for agreements for new sets, it was decided to instruct the secretary to obtain full particulars.

Training Ex-Service Men

ON the question of training ex-Service men in the area, the secretary was instructed to make inquiries from the South Wales Ministry of Labour Rehabilitation Officer as to the steps that were being taken.

W. BERRIMAN remarked that he believed the Sussex branch had brought out a very good scheme for the training of ex-Servicemen.

The CHAIRMAN: Don't let it be said that this branch will not employ ex-Servicemen.

Newsreel Protests

THE SECRETARY reported that arising out of a meeting of the Cardiff exhibitors a letter had been sent to the News Reel Association protesting against the inclusion of political matter in recent newsreels. It was reported also that this had been taken up very strongly by the General Council.

THE branch agreed that the proposed complimentary luncheon to the Lord Mayor of Cardiff (Ald. Walter H. Parker) should be held on Tuesday, September 18, and that the officers be deputed to make the necessary arrangements.

"The Circuits Can Always Buy Films Much Cheaper"

(Continued from page 19)

It was pointed out, in reply, the circuits were definitely interested because if independents obtained lower or more reasonable terms, in due course they benefited the circuits. Independents had been assisted by the circuits very considerably in many matters in the past.

Mr. PEEL contended that independent exhibitors should be able to obtain the same terms and enjoy the same facilities in regard to booking terms as were given to the circuits.

Mr. MCCRACKEN explained that the circuits, by reason of their great buying power, would always be able to buy cheaper than the independents. If independents could get a reduction in film hire with the help of the circuits, the circuits themselves would automatically benefit.

Coun. J. C. WHITAKER: As independents, cannot we be multiple buyers?

W. H. ELLWOOD: We were barred many years ago.

Co-operative Booking

Mr. MCCRACKEN referred to the comments in the Monopoly Report on this subject. He questioned whether individual independent exhibitors would wish to take advantage of the relevant recommendation. If they became co-operative film buyers the question would arise who would get which and what. Whilst independents were a composite whole, they were in opposition with one another. By virtue of their position, the groups comprising exhibitors, producers and renters were in a far better position to make deals in regard to Hollywood product than were the independents.

The CHAIRMAN said something ought to be done to get film rentals out of the atmosphere of market place barter.

Arguments were put forward for a sliding scale system of film hire, starting from 25 per cent.

No resolution was moved.

S.O. Receipts

Receipts from S.O. at Hvthe during the last year amounted to £49 8s., which has now been allocated to various charities by the Town Council.

Abertillery Wants... A Piper

Statements that men were seen killing rats in front of the patrons at Abertillery (Mon.) kinemas and that "rats walked around the kinemas just as people did," were made at a meeting of Abertillery Trades and Labour Council on Thursday.

The complaint was raised in a letter to the Council from one of the miners' lodges, and the lodge secretary, O. Trilla, substantiating the complaint, said that rats were frequently seen crawling over the feet of people watching the shows. He believed that it was the near-by river that was the cause of the trouble, "or maybe," he added, "they just want to see the films."

The Health Committee of the Cheshire C.C. recommends becoming members of the Medical Section of the Scientific Film Association at an annual subscription of five guineas.

Dealings in News Theatres Authorised

CAPITAL AND PROVINCIAL

PERMISSION has now been given by the Stock Exchange Council to deal in 256,000 5s. shares of Capital and Provincial News Theatres.

The shares were issued at par in November, 1944, as part payment for the purchase from a subsidiary of three kinemas—the Classic, Baker Street, W.1; the Classic, Dalston, E.8; and the Classic, Hendon, N.W.4.

The effect of the deal is that the company now owns these kinemas directly instead of through a subsidiary.

The capital has now been brought up to the authorised total of £150,000, and it is possible to deal in the whole of the issued capital.

The company, of which John Diamond is chairman, was formed in 1935, and owns 14 news and other kinemas.

A distribution of 5 per cent. for the year to June 30, 1944, was made after a lapse of seven years.

RECEIVERSHIPS (APPOINTMENT AND RELEASE)

International Player Pictures, Leicester House, Green Street, Leicester Square, W.C.2.—D. McKellar, of Granite House, 101, Cannon Street, E.C., ceased to act as receiver and/or manager under charge on film entitled "Runaway Ladies," dated June 16, 1937, on July 2, 1945.

SATISFACTION

Capital and Counties Electric Theatres, Ltd., Hinton Buildings, Hinton Road, Bournemouth.—Satisfaction in full on February 14, 1924, of debenture dated December 20, 1924, securing £20,000. (Notice filed July 13, 1945.)

SHARE MARKET

	This Week.	Movement
Africa Theatres Ord. ..	71/-	—
Assoc. Brit. Pic. Corp. 5/- Ord.	22/1½	+ -/7½
.. % Pref.	27/9	+ -/7½
.. % Debs.	£107½	—
A.P.I. Ord.	27/9	—
Brit. Dom. Films (12/-)	22/-	+ —
Brit. Lion 7½% Pref. 10/-	13/-	—
Capital Prov. News 5/- ..	5/3	—
Cinema Television Dfd. (6d.)	8/9	+ -/6
Dufay Chromex 5/- Ord.	4/1½	+ -/3
Gaumont British Ord. 10/-	20/-	—
.. "A" Ord. (5/-) ..	10/1½	—
.. % 1st Pref. ..	23/3	—
.. % Debs.	£103½	— £1½
General The. Prefd. (6/8)	12/6	—
.. % 1st Mort. Deb.	£105	—
Kine. (5/-) Ord. ..	9/-	+ -/6
Madame Tussaud 1/- Def. ..	3/6	—
.. Prefd. Ord. ..	24/-	—
Moss Empires £1 Ord. ..	40/6	—
.. % Cum. Pref. ..	23/9	—
Odeon 5/- Ord.	40/3	— -/3
.. % Pref.	26/1½	—
Odeon 5% Debs. ..	£104½	+ 10/-
P.C.T. 10% Cum. Pref. ..	35/6	+ -/1½
.. 7½% "A" Pref. ..	31/-	—
.. 7½% "B" Pref. ..	30/4½	+ -/4½
.. Const. 7% Pref. ..	27/3	+ -/3
Scophony (5/-)	5/4½	— -/1½
Scottish City (Films) 6% Pref.	15/9	—
Stoll Th. Corp.	16/9	+ -/3
Twentieth Cent. Ord. (5/-)	3/3	—
.. 6% Pref. (10/-) ..	7/10½	+ -/4½
Union Cinemas 1st Pref. ..	22/-	—
.. 2nd Pref. ..	22/-	+ -/4½

£1 shares unless otherwise stated.

James Mason and Ann Todd in a scene from the Sydney Box-Ortus production THE SEVENTH VEIL (G.F.D.)

London and District Cinemas Reports £24,000 Profit

LONDON and District Cinemas, Ltd., report a profit from kinemas of £24,319 for the year ended January 31, 1945.

From this has to be deducted various expenses including debenture interest £6,883; taxation £8,500; and provisions for deferred repairs and maintenance £3,000.

Net balance is £2,261, which, with the amount brought forward of £2,493, makes a total disposal surplus of £4,754.

A dividend of 10 per cent. is again recommended, which absorbs £2,000, leaving a balance to be carried forward of £2,754.

The annual meeting will be held at the Capitol Cinema, Church Street, Epsom, on July 31 at 12 noon.

Loews Refinancing

Loews, Inc., has obtained new financing to the extent of $40,000,000 for the purpose of retiring bond and mortgages at lower interest.

MORTGAGES AND CHARGES

Regal Cinema (Staveley), 24, Corridor Chambers, Market Place, Leicester.—Debenture dated June 18, 1945, to Martins Bank.

M. J. James, theatre and kinema proprietors, Cardiff.—Issue on June 30, 1945, of £900 debentures, part of a series already registered.

Savoy (Burnt Oak).—Mortgage dated March 6, 1945, charged on Savoy Cinema, Burnt Oak (acquired by the company on June 28, 1945). Registered July 6, 1945, pursuant to Section 81 of the Companies Act, 1929. Amount owing: £25,911 6s. 11d. Holders: Barclays Bank, Ltd.

H. J. H. Pictures, Ltd., Batley.—Mortgage dated June 30, 1945, to secure £9,000, charged on Regent Picture House at Batley. Also collateral debenture of same date. Holders: Bradford Third Equitable Benefit Building Society.

Provincial Amusements, Ltd., 64, Park Street, W.1.—Mortgage on Regal Cinema, High Street, Downham Market, Norfolk, dated June 30, 1945, to British Mutual Banking Co.

Dereham Cinemas, Ltd., 64, Park Street, W.1.—Mortgage on Exchange Cinema, Norwich Street, and Swimming Pool Cinema, Market Place, East Dereham, dated June 30, 1945, to British Mutual Banking Co.

KINEMA SHARES FIRM IN CHEERY MARKETS

WITH a generally more cheerful tone in the Stock Exchange, the trend of prices in kinema shares has been favourable on the whole.

Associated British Pictures ordinary and the preference have moved up 7½d. in each case to 22s. 1½d respectively.

British and Dominion Films at 22s. show no change, and Cinema Television deferred and Kinemas ord., 6d. each. There is also a rise of 4½d. in P.C.T. "B" pref., Twentieth Century pref. and Union Cinemas 2nd pref., Dufay Chromex and Stoll Theatre showing smaller gains of 3d. in each case.

Odeon debentures have risen 10s. to £104½, but Gaumont British 4½ per cent. debentures have fallen 25s. to £103¼, whilst Odeon ordinary at 40s. 3d., and Scophony at 5s. 4½d. are slightly lower on the week.

Stross' Norwich Registration

Raymond Stross Theatres (Norwich).—Registered July 12. Capital, £10,000 in 10,000 shares of £1 each. Kinema proprietors. The directors are Raymond Stross, 637, Antrim Road, Belfast; Kathleen Stross, 265, Nether Street, Finchley, N.3. Solicitors: King, Hamilton and Co., 93-5, Wardour Street, W.1. Registered office: 93-95, Wardour Street, W.1.

CARROLL LEVIS
PRODUCTIONS

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New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*After You, Mr. Dickens (New Realm)—British.	34 min. (U)	Frederick Allen ...	Novel but patchy British feature quota, taking the form of a conducted tour of Dickens' London. Photography and commentary good.	Handy fill-up for family and juvenile audiences.
*Broad Fourteens, The (Anglo-American)—British.	35 min. (U)	Officers and Men of the Light Coastal Forces.	Beautifully photographed war at sea cameo documentary, dedicated to the M.T.Bs.	Dignified feature quota fill-up. Good for youngsters.
Captain Eddie (20th Century-Fox)—American.	108 min. (U)	Fred MacMurray, ... Lynn Bari, Lloyd Nolan.	Elaborate yet laboured biographical comedy melodrama based on the life of America's World War 1 flying ace.	Moderate star booking. May appeal to youngsters.
Escape in the Fog ... (Columbia)—American.	62 min. (A)	Nina Foch, ... William Wright, Otto Kruger.	Hearty vest-pocket espionage melodrama. Story far-fetched, but team work tireless. Atmosphere colourful and climax tense.	Reliable "thick ear" for the industrial element. Safe for youngsters.
Firefly, The ... ... (M-G-M)—American.	136 min. (U)	Jeanette MacDonald, Allan Jones, Warren William.	Large-scale period dramatic operetta adapted from Friml's original. Reviewed in KINE., September 30, 1937.	Tuneful and spectacular revival with obvious popular angles. Nothing to harm youngsters.
Fortune Hunter ... ... (Columbia)—American.	66 min. (U)	Rosemary Lane, ... Tom Tyler, Guinn Williams.	Unpretentious but fast-moving Western rag. Story adequate, action brisk, scenery and guest talent versatile.	Acceptable second. Good for youngsters.
*I See Ice ... ... (Equity)—British.	82 min. (U)	George Formby ... Kay Walsh, Cyril Ritchard.	Romantic comedy extravaganza, originally put out by A.B.F.D. and reviewed in the KINE. issue of February 17, 1938.	Capital reissue for the masses, sticks and juveniles.
La Grande Illusion ... (Film Traders, Ltd.)—French.	100 min.(—)	Jean Gabin, ... Pierre Fresnay, Erich von Stroheim.	A brilliantly characterised story of life in a last war German prison camp. Very human and interesting in view of later Nazi developments.	Excellent specialised hall booking.
One Against Seven ... (Columbia)—American.	90 min. (A)	Paul Muni, ... Marguerite Chapman, Larry Parks.	Highly coloured romantic war melodrama set in occupied Russia. Story artificial, but occasional spectacle thrilling.	Moderate title and star booking. Hardly suitable for youngsters.
Passport to Suez ... ... (Columbia)—American.	72 min. (A)	Warren William, ... Ann Savage, Eric Blore.	Spectacular, amusing and exciting espionage melodrama, the latest of the Lone Wolf series. Story involved, but characterisation good and climax thrilling.	Good average programmer. Safe for youngsters.
Real Glory, The ... ... (New Realm)—American.	95 min. (A)	Gary Cooper, ... Andrea Leeds, David Niven.	Spectacular romantic melodrama originally put out by U.A. and reviewed in the "KINE." issue of November 30, 1939.	Very good reissue. Safe for youngsters.
Senorita from the West ... (G.F.D.-Universal)—American.	63 min. (U)	Allan Jones, ... Bonita Granville, Jess Barker.	Happy, high-spirited comedy musical. Story popular, characterisation neat and numbers tuneful.	Very good second. Just right for the family.
Splendour ... ... (Grand National)—American.	76 min. (A)	Miriam Hopkins, ... Joel McCrea, Helen Westley.	Romantic drama, a trifle novelettish, but redeemed by good acting and excellent presentation. Reviewed in the KINE., Jan. 2, 1936.	Good popular booking with feminine appeal.
Ten Little Niggers ... (20th Century-Fox)—American.	97 min. (A)	Barry Fitzgerald, ... Louis Hayward, Walter Huston.	Thrilling, laughable and novel "who-dunnit" neatly adapted from Agatha Christie's stage success. Story holding, characterisation first class and climax showmanlike.	Excellent "chiller" for all types of audience. Safe for youngsters.
Volga-Volga ... ... (G.F.D.)—Russian.	72 min. (U)	Lyubov Orlova, ... A. P. Tutishkin, Igor Ilyinsky.	Tuneful Russian musical comedy with English dubbing. Slight story, slapstick and novelty values.	Worth while booking on novelty value. Safe for the family.

* A British picture.

REVIEWS FOR SHOWMEN

Senorita from the West

General F.D. (Universal). American (U). Directed by Frank Strayer. Featuring Allan Jones, Bonita Granville and Jess Barker. 5,646 feet. Release August 6, 1945.

HAPPY, high spirited musical, telling of the hectic courtship of an attractive 18-year-old orphan, who, disregarding the advice of her quaint gold prospector guardians, seeks fame and fortune in New York, and a likeable vocalist who is "ghost" for a phoney radio crooner. There are no unexpected twists to the tale, but the characters are well drawn, the direction is resourceful, the staging elegant and the song numbers tuneful. In all, gay and exciting modern fairy story. Very good "second."

Story.—Cap, Dusty and Rosebud, three "old timer" gold prospectors, are the guardians of Jeannie Blake, an attractive and ambitious orphan. Jeannie wants to be a radio singer and, despite the warnings of her guardians, runs away to New York. After getting a job as lift attendant at Radio City, she meets Phil Bradley, genial secretary to Tim Winters, a popular radio crooner. Actually, it is Phil who has the voice and he ghosts for Tim on the air. Jeannie and Phil fall in love, but once the unscrupulous Tim learns that Jeannie's guardians are wealthy, he tries to steal her. Meanwhile, the guardians come to town and secretly back Jeannie in cabaret. She is a success, but luckily she learns of Tim's duplicity in time.

Acting.—Bonita Granville is a pretty and spirited Jeannie. Allan Jones acts adequately and sings better than average as Phil. Jess Barker, George Cleveland, Oscar O'Shea and Fuzzy Knight are excellent.

Production.—The plot conforms rigidly to the popular story book, but the obvious is avoided, or rather cloaked, by the clever exploitation of the three big-hearted old timers. They are responsible for a delightful quizzical touch and this, in turn, underlines the conventional love interest. The songs, attractively put over by Allan Jones and Bonita Granville, are appropriate and engaging. The complete film is clean, crisp and bright-light entertainment of universal appeal.

Points of Appeal.—Happy and hard-hitting story, versatile acting team, popular romantic element, good tunes, attractive staging, popular stars.

After You, Mr. Dickens

New Realm. British (U). Commentary by Frederick Allen. 3,110 feet. Release not fixed.

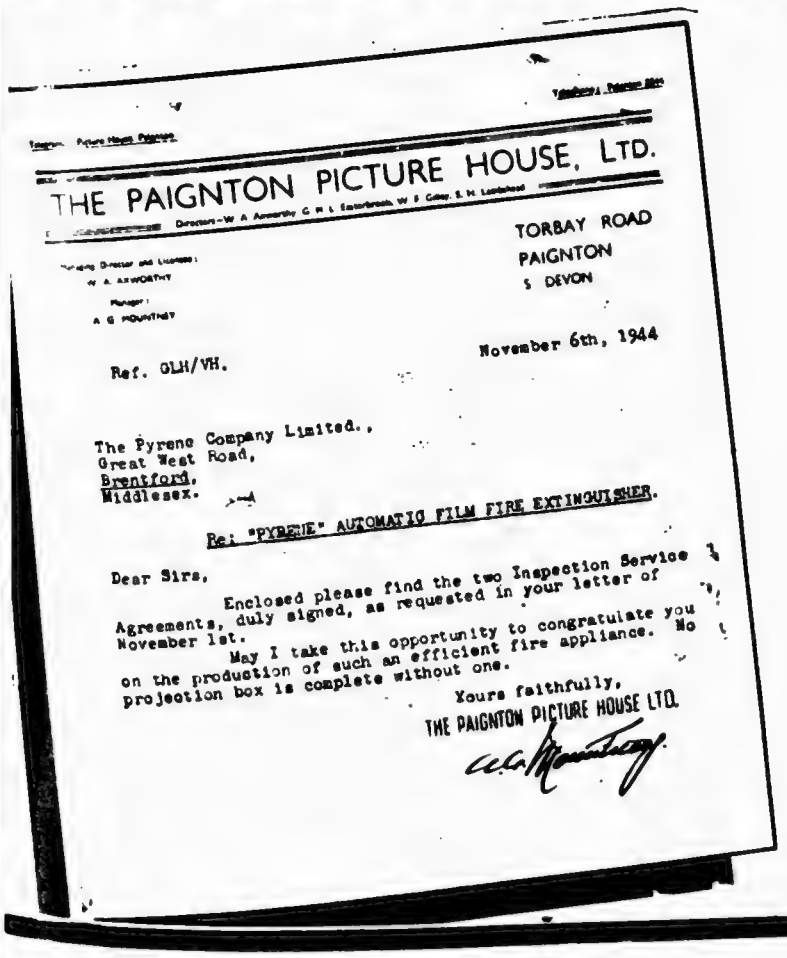
NOVEL but patchy feature quota taking the form of a conducted tour of the London Charles Dickens knew and loved. Many of the author's immortal characters are introduced at appropriate spots and moments, but its unusual and interesting vignettes are

Continued on page 24

THE Pyrene AUTOMATIC FILM FIRE EXTINGUISHER

has been supplied in large numbers to all branches of the Fighting Services. The illustration shows the Pyrene Automatic Film Fire Extinguisher fitted to an Admiralty model projector, operated by a Wren.

NO PROJECTION BOX IS COMPLETE WITHOUT ONE



THE PAIGNTON PICTURE HOUSE, LTD.

TORBAY ROAD
PAIGNTON
S DEVON

Ref. GLH/VH. November 6th, 1944

The Pyrene Company Limited.,
Great West Road,
Brentford,
Middlesex.

Re: "PYRENE" AUTOMATIC FILM FIRE EXTINGUISHER.

Dear Sirs,

Enclosed please find the two Inspection Service Agreements, duly signed, as requested in your letter of November 1st.

May I take this opportunity to congratulate you on the production of such an efficient fire appliance. No projection box is complete without one.

Yours faithfully,
THE PAIGNTON PICTURE HOUSE LTD.

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Telephone: EALing 3444.

REVIEWS—*continued from page 22*

occasionally marred by the poor acting and crude make-up of the unnamed players.

The informative commentary, clearly and naturally spoken by Frederick Allen, and good photography help to offset the lapses, but even so, the film's market is considerably curbed. Fill-up mainly for family and industrial halls.

Production.—The picture definitely has a novel idea and, but for the indifferent interpretations of Dickens' characters, it would have come off. The visits to Staple Inn revive memories of Edwin Drood, a halt at King's Bench Walk recalls memories of "The Tale of Two Cities" and the disillusioned Sidney Carton and so on, but as the colourful itinerary unfolds much dramatic value is lost by not leaving more to the audience's imagination. Better no acting at all than inferior work? Nevertheless, the good commentary and photography prevent the 35 minutes from being wasted.

Points of Appeal.—Subject, photography, educational values, title and quota ticket.

Passport to Suez

Columbia. American (A). Directed by Andre De Toth. Featuring Warren William, Ann Savage and Eric Blore. 6,477 *feet. Release not fixed.*

SPECTACULAR espionage melodrama, the latest of the popular Lone Wolf series. Set in war-time Alexandria, it describes the fierce fight to keep the plans of the Suez Canal defences from enemy hands, but it is all a little too bizarre to ring true. It is not too easy to follow, either. Yet with all its faults it is exciting, it has colour, its climax is full of suspense and many of its characters are old friends. These agreeable and thrilling factors, together with its obvious cast, title and star values, give it plenty of mass appeal. Good average programmer.

Story.—Michael (Lone Wolf) Lanyard, man-about-town and adventurer, is waylaid in Alexandria, taken to a darkened room, and ordered by an unseen voice to steal the plans of the Suez Canal minefields. Michael gets out of the fix, but a suave crook keeps on his trail. Valery King, a glamorous espionage agent, is also involved, but Michael, now under police suspicion, finally defeats the master spy in time to clear himself and safeguard the Allies' cause.

Acting.—Warren William gives a smooth and confident portrayal as Michael, alias the Lone Wolf; Eric Blore amuses as Jameson, his manservant, and Sheldon Leonard, Galvin Muir, Lou Merrill, Jay Novello and Sig Arno contribute clever supporting cameos. Ann Savage is weak as Valery, but is seldom seen.

Production.—There are so many subsidiary plots superimposed on to the main narrative that it is difficult to make much of the whole. By keeping the pace hot and maintaining a speedy alternation of comedy and rough stuff it is at least exciting. In other words, it is good fun and a good thrill while it lasts. And there are still its attractive selling angles to be considered.

Points of Appeal.—Crowded and fast-moving story, versatile characterisation, exciting and spectacular climax; title and stars.

Escape in the Fog

Columbia. American (A). Directed by Oscar Boetticher, Jnr. Featuring Nina Foch, William Wright and Otto Kruger. 5,645 *feet. Release not fixed.*

HEARTY vest-pocket espionage melodrama covering a boisterous battle between international crooks and a U.S. agent and his courageous girl friend. The actual plot is a relic of the silent days, but the leading players put plenty of beef into their portrayals, the fog-laden San Francisco atmosphere is effective and the thrills carry punch. Its serial-like trimmings and its compact footage should see it through. Safe "thick ear" for the industrial element.

Story.—Barry Malcolm, a Government agent, just back from the Philippines, becomes friendly with Illene Carr, a navy nurse suffering from shock and exposure, and she dreams that he is attacked by German spies. Her dream comes true and Fred Schiller, a Nazi agent who uses a watch repair shop as a front, beats up Barry and gets some valuable papers. Illene then visits the scene of her dreams and organises Barry's counter-attack. In the final scrap on the roof-tops of San Francisco, the papers are retrieved and Barry disposes of Schiller.

Acting.—Nina Foch looks quite attractive as "wise dreamer" Illene; William Wright is a two-fisted Barry, and Konstantin Shayne leaves nothing to chance as the sinister Schiller.

Production.—It is difficult to say which is the more artless—the plot or the dialogue, but fortunately its hectic pace and artfully distributed thrills leave little time to dwell on its Lyceum-like lines, twists and improbabilities. Its haymaker technique, coupled with effective atmosphere, results in an exciting and crowded, if not highly intelligent, hour. It'll please the kids all right.

Points of Appeal.—Robust action, tireless team work, colourful atmosphere, tense climax, handy footage, good title and popular cast.

One Against Seven

Columbia. American (A). Directed by Zoltan Korda. Featuring Paul Muni, Marguerite Chapman and Larry Parks. 8,104 *feet. Release not fixed.*

HIGHLY coloured romantic war melodrama, set in occupied Russia, showing how a simple, uneducated patriot, trapped with a handful of Nazis in a cellar, interrogates his sullen and involuntary companions and thus paves the way to a successful counter-attack by Soviet forces. The opening sequences are quite exciting and so is the climax, but the basic battle of wits is artificial. Both sides talk and stare themselves to a standstill. Paul Muni struggles manfully with the leading part, but fails to breathe much life into the extravagant yet sombre proceedings. Feminine appeal is negligible. Booking mainly on intriguing title and box-office star.

Story.—Alexei Kulkov, a simple-hearted Russian sailor, and a number of partisans, make parachute descents behind the Nazi lines. The Red Army plans to counter-attack and secretly builds an invisible bridge 18 in. below the surface of a near-by river, and it is Kulkov's mission to discover the enemy's latest positions. Kulkov and a girl patriot soon find themselves near the Nazi headquarters, but an explosion buries them and they are trapped with seven Nazis in a cellar. Kulkov interrogates the Nazis one by one and finally gets his man and the information he desires. Meanwhile, the girl is wounded, but a Service dog eventually reveals their whereabouts and the successful attacking force rescues them.

Acting.—Paul Muni has an impossible part as the pawky, courageous Kulkov, and Marguerite Chapman is merely a passenger as Lisa, but George Macready, Eric Rolf and Philip Van Zandt are a trifle more convincing as Nazis.

Production.—The main action is confined to the cellar, but, with all its tense moments, the set-up somehow appears stagy. True, the opening parachute raid behind the enemy lines is a good thrill, as is the climax, represented by the victorious Soviet drive over the invisible bridge, but these choice and showmanlike specimens of Zoltan Korda spectacle are too few and far apart to convert its sombre theatricality into gripping film entertainment. And one thing more, where is its feminine appeal? Its main sheet anchor is its big star and title values.

Points of Appeal.—Title, star and initial and penultimate spectacle.

The Broad Fourteens

Anglo-American. British (U). Directed by R. Q. McNaughton. Featuring Officers and Men of the Light Coastal Force. 3,136 *feet. Release not fixed.*

BEAUTIFULLY photographed documentary dedicated to the work of the M.T.B.s.

Acting of the serving officers and men is natural, the detail is obviously authentic, and the by-play is amusing. There is also a realistic climax, depicting a stern and unequal encounter with the "Jerries," yet with all these credentials the general treatment and presentation lack vigour and showmanship. The "it's all in a day's work" approach is a trifle overdone. Nevertheless, none can begrudge it its modest running time. Good feature fill-up, particularly for good-class halls.

Production.—The picture, made for the M of I. by the Crown Film Unit, covers the training and the building up of Motor Torpedo Boats' teams and crews, and ends by showing the "terriers" of our coastal forces in action. The various stages are effectively interlaced with humour, but the climax, illustrating an attack by outnumbered M.T.B.s on a closely and heavily guarded tanker, is deficient in punch.

Once again the Silent Service is too silent, and after American service fiction this naval record is a little colourless and tame. Superb photography alone rescues it from the commonplace.

Points of Appeal.—Subject, photography, patriotic angle and feature quota qualifications.

Fortune Hunter

Columbia. American (U). Directed by Vernon Keays. Featuring Rosemary Lane, Tom Tyler and Big Boy Williams. 5,965 *feet. Release not fixed.*

UNPRETENTIOUS, but fast-moving western musical rag turning on the scheme of a wealthy old ranch owner who "plays dead" to test his attractive nieces and select an heir.

Although the secret is not long kept there is sufficient suspense to hold the interest of the majority. Moreover, authentic hillbilly orchestras and acts, culminating with a big show for service men, are logically interpolated at intervals. Bright, cheery light entertainment for the family. Acceptable "second."

Story.—Charles Bronson, peppery old ranch owner, doesn't know which of his two nieces, Laurie Lang and Hilda Cartwright, to make his heir. To settle matters, he has his own death announced and, after palming himself off as Calico, a ranch cook, arranges for the girls to stay at the ranch for a month. He then watches their reactions, but Hilda, the crafty one, guesses his secret and plays up to him. Laurie, a warm-hearted entertainer, is very nearly cheated, but at the last minute Steve, a forthright cowboy, sees through Hilda and shows her up.

Acting. — Rosemary Lane and Carole Matthews are attractive as Laurie and Hilda. Noah Beery draws good character as Bronson, and Tom Tyler is adequate as Steve. Slim Summerville, Guinn Williams and Marie Austin are the best of the rest.

Production.—The picture does not pretend to be either a "Covered Wagon" or a "Ziegfeld," but it effectively mixes in unpretentious way conventional western with popular hillbilly music and song. It also injects good suspense into its traditional "show for the troops" climax. As for the variety bill, The Hoosier Hotshots, eccentric music makers, deserve special mention.

Points of Appeal.—Clean and actionful story, showmanlike finale, good music, acts, picturesque scenery, good title, handy footage and popular cast.

Continued on page 29

Continuing the pace which has startled the Industry

20th CENTURY-FOX

leaps ahead in their

and....

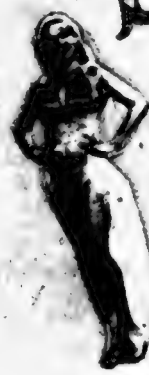
...in the Motion Picture Skies...
They keep Getting Bigger an B

"SUNDAY DINNER FOR A SOLDIER"

George RAFT · Virginia BLA
Peggy Ann Jo
GARNER · BEN TT
in
NOB HI

Betty Smith's
"A TREE GROWS IN BROOKLYN"

BETTY GRABLE in
DICK HAYMES
DIAMO
HOR
IN



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an Bigger and Bigger!

Vivi
T. BLA
Joc
R. BEN TT
in
NOB HILL
TECHNICOLOR

FRED MacMURRAY
JOAN LESLIE
JUNE HAVER
in
WHERE DO WE GO FROM HERE?
in Technicolor

AMOND
HORSESHOE
IN TECHNICOLOR

GENE TIERNEY · JOHN HODIAK · WILLIAM BENDIX
in JOHN HERSEY'S
A BELL FOR ADANO

and . . .

looming on the horizon... are

in the most eventful year of... CENTURY-FOX

REVIEWS—continued from page 24

Captain Eddie

20th Century-Fox. American (U). Directed by Lloyd Bacon. Featuring Fred MacMurray, Lynn Bari and Lloyd Nolan. 9,675 feet. Release not fixed.

ELABORATELY staged but uneven biographical comedy melodrama sketchily illustrating the crowded and spectacular career of Eddie Rickenbacker, champion motor racer and American ace flyer of World War I. The real life "poor boy makes good" tale labours trivial incidents and fails to do justice to its leading character, who is energetically portrayed by Fred MacMurray. The result is very tame and unimaginative. Moderate star booking, with appeal mainly to schoolboys.

Story.—Capt. Eddie Rickenbacker, famous American flyer, crashes in the Pacific. While he is in a rubber dinghy his mind goes back to his youth and he is seen as a machine-mad boy, one of a large but poor family. He promises his mother that he will never fly again after a crash in a rickety 'plane, and turns his attention to the motor car, then in its infancy. He soon becomes a great racing driver. When the Great War breaks out his mother releases him from his promise and he finishes up American Great War Air Ace No. 1. His failures and successes are interwoven with romance, culminating in his marriage to Adelaide, a pretty small town girl. As his life story is brought up to date, a rescue 'plane is sighted.

Acting.—Fred MacMurray gives a skilfully graduated study as Capt. Eddie, but very little real drama is built into the part. Lynn Bari is adequate as Adelaide, and Charles Bickford, Thomas Mitchell, Lloyd Nolan, James Gleason and Spring Byington make the most of supporting rôles.

Production.—The intermittent scenes in the weather-beaten storm-tossed dinghies are quite impressive, but the many cumbersome flashbacks, mirroring the hero's biography, are lacking in colour, vitality and a sense of importance and proportion. Whichever way you look at the film, it lacks sustained punch and balance. In spite of the hero's breathless achievements on the motor track and in the skies, its thrills can be counted on one hand. Its appeal, such as it is, rests mainly on hero worship.

Points of Appeal.—Star, supporting cast, modest humour, very occasional thrills and schoolboy angle.

Ten Little Niggers

20th Century-Fox. American (A). Directed by Rene Clair. Featuring Barry Fitzgerald, Louis Hayward and Walter Huston. 8,730 feet. Release not fixed.

THRILLING, laughable and novel "whodunnit," faithfully adapted from Agatha Christie's big stage success. It deals with a series of baffling killings, committed on a lonely island in circumstances that appositely recall the well-known nursery jingle.

The macabre tale is not hurriedly told, but the author's ingenuity, coupled with the exceedingly clever character drawing—and director Rene Clair's showmanship—prevents any serious flagging in its development. Moreover, the identity of the killer is in doubt until the very last foot.

Outstanding example of its type, which, with the title and star values, is a cast-iron top-liner. Excellent "chiller" for all types of audiences.

Story.—Eight strangely assorted people—Judge Quincannon, Dr. Armstrong, Philip Lombard, Vera Claythorne, Blore, General Mandrake, Prince Starloff and Emily Brent—are enticed to a secluded mansion on a sinister-looking island. All but Vera Claythorn are morally responsible for murder, and, after they are received by Rogers, the butler, and his wife, who acts as housekeeper,

Continued at foot of column 2

REISSUES OF THE WEEK

Splendour

Grand National. American (A). Directed by Elliott Nugent. Featuring Miriam Hopkins, Joel McCrea and Helen Westley. 6,971 feet. Release date not fixed.

ORIGINALLY reviewed in the KINE. of January 2, 1936, this picture was summed up in the following terms: "Although it panders unblushingly to the gallery, the film has just that touch of class in its histrionic interpretation and technical presentation to establish general and feminine appeal. The entertainment provided is good mass stuff."

That verdict remains true. The story concerns the efforts of a hard-up aristocratic mother to use her daughter-in-law's charms unscrupulously and callously to advance her son's business career. Naturally, the daughter-in-law's self-sacrifice wins its inevitable reward in the final reformation of the son.

The excellent acting of Miriam Hopkins as the girl and Helen Westley as the mother remain the highlights of the picture. Produced by Sam Goldwyn and originally released through U.A., it has really polished production.

Points of Appeal.—Popular story, straightforward treatment, mass and feminine appeal, excellent acting, first-rate production.

The Firefly

M-G-M. American (U). Directed by Robert Z. Leonard. Featuring Jeannette MacDonald, Allan Jones and Warren William. 11,520 feet. Released August 27.

LARGE-SCALE operetta dealing with the adventures of a beautiful spy during the Peninsular War.

Described in the KINE. review of September 30, 1937, as "a gargantuan feast of entertainment, so stupendous, in fact, that the prodigality of the menu very nearly defeats itself," the picture remains at its original length, but audiences are now accustomed to longer films than they were eight years ago.

The music of Friml, including the always popular "Donkey Serenade," is still fresh and appealing.

There is every reason why this picture should repeat the popular success it enjoyed when first released.

Points of Appeal. — Popular romance, brilliant technical execution, tuneful music, superb singing by co-stars, outstanding spectacle, reputation won on original release.

I See Ice

Equity. British (U). Directed by Anthony Kimmins. Featuring George Formby, Kay Walsh and Cyril Ritchard. 7,348 feet. Release not fixed.

SPECTACULAR British romantic comedy extravaganza tabulating the wild adventures and misadventures of a goofy small town cameraman.

It was originally Trade shown by A.B.F.D. and reviewed in the KINE. issue of February 17, 1938, but its well-timed slapstick, culminating with a riotous ice hockey sequence, does not date. Neither do its snappy tunes.

George Formby at his brightest and best, it's still a "cinch" for popular and provincial halls. And, believe it or not, it has a "U" certificate. Those were the days!

Points of Appeal.—Good staging, bright gags, side-splitting finale, neat ditties and versatile performance and popularity of star.

La Grande Illusion

Film Traders. French (A). Directed by Jean Renoir. Featuring Jean Gabin, Pierre Fresnay, Erich von Stroheim and Dalio. 9,900 feet. Release date not fixed.

MADE in 1937, this story of French officers in German prisoner of war camps is an extremely human and well-characterised film showing the relations between captors and captured and suggesting a romance between an escaped French prisoner and a German woman who had lost her husband and brother in the war of 1914-18.

The acting is thoroughly excellent, but the dominant theme—the chivalry of German officers to their captives is not likely to be well received after what we have learnt in this war about prison camp horrors. However that may be, it is a notable contribution to French production.

Points of Appeal.—Brilliant production, characterisation and a cast including stars who have come into even more prominence since 1937.

The Real Glory

New Realm. American (U). Directed by Henry Hathaway. Featuring Gary Cooper, Andrea Leeds and David Niven. 8,650 feet. Release not fixed.

SPECTACULAR romantic melodrama, re-enacted and embracing many of the exciting events and circumstances that led in 1907 to the friendly U.S. invasion of the Philippines. Since the picture was originally released by United Artists and reviewed in the KINE. issue of November 30, 1939, the Philippines are more familiar to our audiences, and this considerably increases the film's selling and publicity angles. Its tale, a forthright mixture of fact and fiction, culminating with breathtaking spectacle, retains its punch and virility, while its box office stars are still in the ascendant. Very good reissue, particularly for outdoor action fans.

Points of Appeal.—Robust and exciting story, very good character drawing, thrilling spectacle and box-office stars.

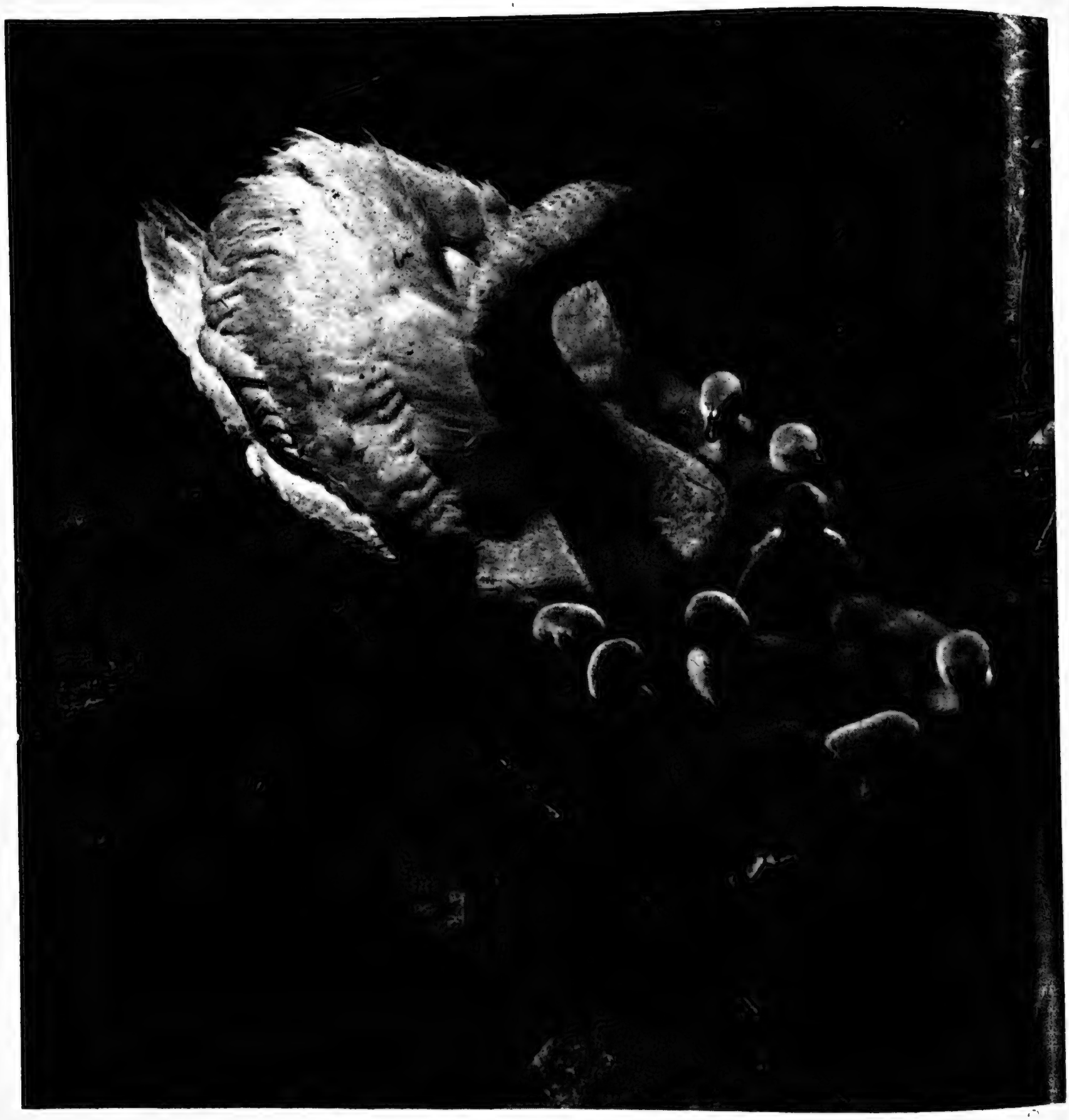
---

their unseen host, "Mr. U. N. Owen," accuses each of a specific crime. The dinner table is decorated with ornamental figures, representing ten little niggers, and these are taken as a premonition of danger by the guests. Their fears prove to be correct, and one by one the party of ten is bumped off until only Vera and Philip remain. As each death occurs one of the china figures is broken. For a moment Philip and Vera each think the other is the mysterious Mr. U. N. Owen, but a clever and logical last-minute twist reveals the elusive killer.

Acting.—Barry Fitzgerald, Louis Hayward, Walter Huston, Roland Young, Richard Haydn, Mischa Auer, June Duprez, Judith Anderson, Queenie Leonard and C. Aubrey Smith fill major and minor rôles and all contribute first-class cameos.

Production.—The Grand Guignol tale has, it will be observed, an exceedingly high death rate, but the macabre is so effectively interspersed with neat comedy touches that laughs and chills smoothly pave the way to its surprise and exciting climax. Its psychological angle, too, is good—it shows how easily suspicion breeds suspicion—while the close and subtle connection between the skilfully contrived plot and the well-known nursery rhyme clearly illustrates the author's sure sense of the theatre. The brilliantly engineered climax, a showmanlike combination of surprise and logic, gives the final touch to a picture that is both great fun and an outstanding thriller. As for its exploitation values, these are abundantly self-evident.

Points of Appeal.—Exciting, ingenious and intriguing story, clever characterisation, resourceful and imaginative direction, natural dialogue, tense and unexpected climax, box-office title and stars.



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STUDIOS CANNOT EXPAND WITHOUT EQUIPMENT

Are Powell and Pressburger Justified in Bringing Back an Unknown from America?

By P. L. MANNOCK

BEFORE we throw up our hats in the air to celebrate the release of extra floors at Elstree (Amalgamated), Shepperton and at Walton, let us ask ourselves (or, better still, ask the Government) what is the use of floor space unless and until it is equipped with up-to-date apparatus? Presently we may be in a position to hail the additional space of Pinewood and elsewhere. What are our producers, with the desk drawers choked with story material, and their backers bursting to spend money on pictures instead of on office overheads, expected to do?

At present, a few people are desperately trying to get cameras and other equipment through devious methods which savour of the black market. This is not good enough for an industry which today is recognised as the most potent means of putting the British outlook and mentality before the world.

There is only one solution, and a bold one. Would the Government allow newspapers or novels to be hampered by a shortage of printing presses, and at the same time allow American publishers to absorb about 80 per cent. of British sales? The question requires no answer. As applied to British films it would be a logical thing to admit Hollywood studio equipment and also to lift the embargo on British manufacturers, both at the same time—which, I suggest, should be to-morrow.

* * *

VERY much publicised has been the recent tour of Germany, at General Eisenhower's invitation, of a wonderful assembly of American film chiefs; and I would be the last to grudge these important guests their privilege. Whether this one friendly gesture will have as a result any result on the Hollywood studio programmes of 1947 and after, is perhaps an unworthy thought; but I would be surprised if it had arisen exclusively in my own mind. If I am right in this idle wondering, another thought arises. How nice (and how fair) it would be if Field-Marshal Montgomery (say) could invite to Germany, for a similar inspection (in, of course, the identical spirit) of the battered Fatherland, a select group of British film chiefs, among whom might be included the President of the C.E.A., J. A. Rank, Michael Balcon, Maurice Ostrer, Lou Jackson and perhaps someone from the A.C.T.

It is true that an invitation has been issued, but it comes from a junior source and has almost the air of an unofficial gesture. The responsibility of the screen is inevitably going to be a factor in the difficult few years ahead of the world, and a sense of proportion should not be denied film-makers of any nation—even the British.

Maybe this is needless patriotic solicitude, for which apology is due. In any case, Mr. Balcon has nipped in with the first English-speaking unit to make picture scenes on German soil.

* * *

WITH all respect to Michael Powell and Emeric Pressburger, the stunt of bringing back, for a British picture, a completely unknown and inexperienced American girl seems to me open to criticism. Here is no question of importing a box-office name in order to sell a native film overseas. It is an admission that the producers would rather find new talent anywhere but at home; and if it is argued that the rôle is an American one, I should have thought it not impossible to find a Canadian girl equal to the job. I wonder if those responsible saw the Hippodrome show, "Meet the Navy"?

Even from a business standpoint these gambles have in the past proved inadvisable, to say the least. For the "few minutes' conversation" which allegedly clinched Miss Keir Hunter's engagement seem a sharp contrast to the scientific talent-spotting and nursing which we have always been led to believe was so important. Unless, of course, the publicity angle is the over-riding one. . . .

Location shot at Denham on Columbia's REMEMBER THE UNICORN. Members of unit include: Alf Keating, assistant director (foreground with mike); Peggy Singer, continuity (sitting); Phil Grindrod, lighting-camera, standing next to camera operator Dudley Lovell; Marcel Varnel, producer and director (sitting); and stars George Formby and Ronald Shiner

HOW FORMBY RECORDS HIS SONGS

By "KINE." Studio Correspondent

MARCEL VARNEL, who is now directing and producing "Remember the Unicorn" for Columbia at Denham—his ninth film with George Formby—has got off to an unlucky start but is already making up for lost time. During the first fifteen days on location bad weather put the fim twelve days behind schedule. The English climate is like that!

At this rate, Varnel tells me, the production will not be completed by the end of next month.

When the location work has been completed interiors will be shot at Islington.

Formby Records

George Formby was not on the set, but I saw him at Shepherd's Bush where he was spending the morning recording one of the numbers for the film, "You Don't Need a Licence for That."

One of the things which both Formby and Varnel find so valuable, is the fact most of the unit members have been together on other Formby pictures.

Harry Bidgood, the musical director, has been associated on the Formby pictures since 1937.

Watching them at work it was easy to see how each knew the other's problems.

Formby has written three of the songs from the current production himself, and during the rehearsals for "You Don't Need a Licence for That" he was continually making final touches to the orchestration.

George's wife, Beryl, is always around to help him with his work. During the recording session she was checking the balance between orchestra and "uke" and revising the lyric script.

Formby's lyrics are almost spontaneous. "Now you've written another song," Beryl told him after making a number of lyric revises during Take Three.

Formby, of course, is not too pleased with the way the lay critics have received his pictures in the past. There is little doubt about the star's popularity with kinema-going audiences.

He's certainly won the respect of members of the Forces. Not only has he made a number of overseas trips, including Burma, but I understand that on more than one occasion he has refused important bookings so as not to let down an army camp show.

THIS WEEK A NEW PICTURE IS ANNOUNCED, A FILM IS COMPLETED, AND THE THIRD STARTS PRODUCTION. HERE ARE THE THREE STORIES:

1. Completion

Farrar Has the Horse Laugh

THIS week Vernon Sewell will complete work on "Latin Quarter," the new title of the picture originally titled "Anguish," with Derrick de Marney, Joan Greenwood and Joan Seton in the leads.

It will be followed by "Trojan Brothers," a screen version of the best-selling novel of theatrical life, by Pamela Hansford Johnson. The screen play has been adapted by Erwin Reiner and Maclean Rogers, and an exceptionally strong cast has been lined up for the production.

David Farrar and Bobby Howes play the front and back legs of a comedy horse, and Barbara Mullen appears as Maggie, wife of Bobbie Howes in the picture and third part of the act.

Patricia Burke has the part of "Betty," a sophisticated "trouble maker" who, when David Farrar falls in love with her, nearly breaks up the partnership and the act.

Lesley Brook plays "Ann," another of the leads in the film. David Hutcheson is playing an important part, and there is George Robey, who appeared so successfully in "Waltz Time," Bransby Williams, Hugh Dempster, Wylie Watson, Wally Patch, Gus McNaughton, Angela Glynne, Finlay Currie, John Howard and H. F. Maltby.

The picture goes on the floor at Elstree on July 30 with Maclean Rogers directing with Bob Asher as his assistant. A unit goes to Marlow on location this week, consisting of David Farrar and Patricia Burke.

2. Beginning

LAUNDER FOR I. OF MAN LOCATION

FRANK LAUNDER started directing at Denham last week on the second Individual Production, "I See a Dark Stranger." Co-produced with Sidney Gilliat, this follows Individual's "The Rake's Progress," which will be released in September.

The unit and members of the cast have been on location in the Isle of Man, Ireland and Somerset.

The cast is headed by Deborah Kerr as Bridie Quilty, an Irish girl, and Trevor Howard. The new subject is a fast-moving comedy thriller.

Deborah Kerr is being coached in the Irish accent by the Irish actress Eithne Dunne, of the Players Theatre, Dublin.

Irish Atmosphere

When Frank Launder and Sidney Gilliat were in Ireland they set out to "get under the skin" of the atmosphere. The rushes brought back show how well they have succeeded in getting characterisation.

Studio shooting began with scenes in an Irish village "pub" with Irish actors Liam Redmond and W. O'Gorman.

The "party" sequence showed a typical Irish parlour. Others in the cast include Raymond Huntley as Miller, Michael Howard as Hawkins, Liam Redmond as Timothy, Harry Webster as Joe, Ethel O'Shea as Mrs. Hogan, Marie Ault as Mrs. O'Mara, Norman Shelley as Steve, George Woodbridge as Walter, James Harcourt as Grandfather, and Josephine Fitzgerald, Kathleen Murphy, Terrance Delaney and Edward Golden.

The unit includes Wilkie Cooper, lighting; W. Allen, camera; F. G. Bangs, production manager; Norman Arnold, art direction (with David Rawnsley); Percy Hermes, asst. director; Connie Newton and Pat Arnold, continuity, Stuart Freeborn-Jack Smith, make-up; Cathleen Moore, wardrobe; E. Pizey, stills.

3. Preparation

"GAIETY GEORGE" GREEN NAMED FOR

George King's new production, "Gaiety George," a fictional story dedicated to the memory of George Edwardes, will begin at Denham on September 10 with Richard Green in the lead.

Returning from Hollywood at the beginning of the war, Green is now out of the army after a long spell of ill health. His rôle in the film is a study of a showman's life from an enthusiastic youngster of twenty-five to the height of his success at sixty, and gives him one of the biggest acting opportunities of his career.

The story is biographical, but much of the action naturally takes place around the stage successes of the beginning of this century.

Continued at foot of Col. 2

Informal off-set scene: Beresford Egan, appearing in British National's LATIN QUARTER, sketches sound engineer Vernon Sewell. Joan Seton and South African visitors look on

BRITISH COUNCIL ORGANISES TOUR FOR INDIAN PRODUCERS

FIVE Indian film producers, headed by Kedar Shaipa, are visiting this country under the guidance of the British Council with the aim of compiling information regarding technical processes of production and the availability of equipment for export.

Director Frank Launder and Deborah Kerr rest in the sunshine on location near Clogher Head, Ireland, during shooting of the new Individual picture I SEE A DARK STRANGER

The purpose of the visit is to enable the Indians who have been cut off by the war from the developments of the past five years to catch up on technical advances and to study current methods.

It has visited Denham and Ealing studios, leading laboratories and equipment factories, and is proceeding to the United States at the end of its British tour.

When they return to India they will report to a committee of the Indian Central Films Association and Research Laboratory.

The delegation, which is fully representative of Indian film studios, has as its secretary K. S. Hirlekar.

There are now 2,000, including travelling units, in India.

The capital investment of the industry is now something like £11,250,000. The gross income for 1944-45 was £4,500,000.

Members of the Youth Centre of St. Stephen's Church, Burnley, Lancs, have resumed their film-making activities. A picture dealing with youth club life is in preparation, titled "Grenfell Awake!"

COVENT GARDEN RECONSTRUCTED

Further scenes in Covent Garden market occupied last week on Stage 6 at Denham for "Carnival," the Two Cities production of Compton Mackenzie's Edwardian novel, which is being directed by Stanley Haynes.

Here, in the early morning mists, Maurice (Michael Wilding) gives Jenny Pearl (Sally Gray) her birthday present—a gold bracelet—and then tries to persuade her to run away with him.

TWO ON LOCATION

While two or three of the major sequences remain to be shot at Islington on Two Cities' "Warware of Pity," which Maurice Elvey is directing, one unit is already covering location work in Somerset and a second unit will leave Islington early next week.

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"They Knew Mr. Knight"

One of Arthur Rank's "British Gable" Tough Guys is Put Through His Paces at Shepherd's Bush

Off to Hollywood

Mervyn Johns and Nora Swinburne in THEY KNEW MR. KNIGHT, a forthcoming G.F.D. release

OLD-TIME STREET FIGHT STAGED FOR "CARAVAN"

STEWART GRANGER, one of the two British stars described by J. Arthur Rank on his American trip as being equal to any Hollywood tough, has been fighting again this week at Shepherd's Bush in his rôle of Richard Darrell in Gainsborough's "Caravan," which Harold Huth is producing. This time Granger's opponents are two 19th century footpads, played by Phil Nieman and John Barret, both skilled all-in wrestlers and fighters.

The scene of this fight was staged on one of art director John Bryan's period sets built in perspective to show a dimly-lit London alleyway with small shops and houses each side of the cobbled street. Don Carlos, a wealthy Spaniard, played by Gerard Hinze, is returning home along this street when he is set upon by the foot pads and knocked unconscious. As they are robbing him Richard passes by, takes a hand in the fight.

Enid Stamp-Taylor, Mabel Constanduros, H. R. Hignett and Merle Tottenham are important names added to the "Caravan" cast this week.

. . . and more "tough" work

SHE WATCHED HIM DIE

Dramatic murder scenes occupied the floor this week at Ealing, where Robert Hamer is directing the Michael Balcon production, "Pink String and Sealing Wax." Googie Withers as Pearl, mistress of the ex-jockey Dan (John Carol), is determined to free herself from her drunken husband Joe (Garry Marsh) and poisons his whisky.

There is a tense scene as Pearl watches him die.

When his screams are heard in the public house saloon below, everyone assumes that he is in one of his drunken rages and takes no notice.

Scenes after the funeral occupied the rest of the week when Pearl wins the sympathy of customers in the public house. One thing goes wrong with her plans.

Dan—for whose love she has committed murder — repudiates her. He already loves someone else, a pretty widow (Maudie Edwards).

Roland Culver has left England to appear with Olivia de Havilland in Paramount's TO EACH HIS OWN

WAR REPORTER TO FILM MUSICAL

Sidney Bonnett, G.-B. cameraman, has returned to Shepherd's Bush after covering assignments all over the world during the war and is busy photographing violinist Yehudi Menuhin for inclusion in "The Magic Bow," which Bernard Knowles is to direct for Gainsborough.

EDWARD KNOBLOCK

First to Hollywood Dies, Aged 71

One of the very first of famous British authors to be signed by Hollywood was Edward Knoblock, who has just died, aged 71. He wrote the scenarios of many big pictures for Pickford and Fairbanks, notably "The Three Musketeers."

COUNCIL HELPS "QUIET WEEK-END" UNIT

Associated British's New Production

IN spite of bad weather conditions the Associated British location unit at Hungerford, Berkshire, has completed half the exteriors for "Quiet Week-End," which Warwick Ward is producing with Harold French directing.

Although the unit is using Hungerford as its headquarters the actual scenes are being shot at two Berkshire villages, East Carston and Eastbury.

The cottage used for the scene of the "Quiet Week-End" was discovered by Warwick Ward. This cottage might have been specially made for these scenes.

Co-operation from the local Council and the villagers has done a lot to help the unit; the former proved most helpful by allowing the unit to use the village hall, which has been fitted out as a canteen.

Frank Cellier, Marjorie Fielding and George Thorpe, original members of the cast of the play by Esther McCracken which had a record run in the West End, take the same parts in the film version.

Derek Farr, recently signed by Associated British on a long-term contract, has a leading rôle, together with Barbara White, who jumped into stardom in her first picture for Associated British, "It Happened One Sunday."

Also on location in Berkshire are Josephine Wilson, wife of Bernard Miles, and Edward Rigby, who has the rôle of an old poacher.

The unit hopes to be back at Wraxwyn before the end of July.

"MEN OF TWO WORLDS" FOR G.F.D.

Shooting on "Men of Two Worlds," the Two Cities production at Denham for release by G.F.D. is shortly switching from the African sequences to a National Gallery locale. There will be a strong musical background to this part of the story.

Almost three years have been given to the making of "Men of Two Worlds." A unit spent over eighteen months in East Africa (Tanganyika territory) preparing for the shooting of studio sequences at Denham, by clearing jungle, making roads, working with sleeping sickness officers, recording tribal music and searching for suitable exterior backgrounds.

BOX PLANS FIRST COLOUR FILM

Sydney Box, following his next black-and-white production, will produce a screen version of the Spanish story which inspired the Russian ballet, "The Three-Cornered Hat," in Technicolor. De Falla, who composed the ballet, is writing the score for the picture, which will be adapted for the screen by Muriel and Sydney Box.

His current production, "The Years Between," by Daphne du Maurier, will go on location immediately following the annual studio holiday at Riverside.

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M-G-M SETS SCHEDULE OF IMPORTANT RELEASES

STAR-STUDDED PROGRAMME INCLUDES "PERFECT STRANGERS"

AN extremely interesting line-up of releases is announced by M-G-M. This includes a new Technicolor subject "Son of Lassie"; a multi-star attraction in "Week-end at the Waldorf"; a reissue of M-G-M's first British production, "A Yank at Oxford," together with the company's latest British picture, "Perfect Strangers"; Greer Garson's latest film, "The Valley of Decision"; a reissue of Robert Montgomery's great hit "Night Must Fall"; "The Hidden Eye," recently shown to the Trade, and tentatively, "Our Vines Have Tender Grapes," in which Edward G. Robinson and Margaret O'Brien appear.

September 3 is the date fixed for the release of "The Hidden Eye," which was very favourably received during its recent run at the Empire Theatre, Leicester Square. It is the second adventure of the blind detective, created by Edward Arnold some two years ago. Supporting members of the cast in this exciting detective thriller are Frances Rafferty, Ray Collins and Friday, the "seeing eye" dog.

The screen version of "Night Must Fall," the famous play by Emlyn Williams is to be reissued on September 24. Robert Montgomery breaks away from his more usual play-boy characterisation to portray the rôle of a young man with an urge to kill. Rosalind Russell and Dame May Whitty head the supporting cast of this popular murder mystery.

Ginger for M-G-M

"Week-end at the Waldorf," which is to be released on October 1, is a star-studded, lavish drama of the famous New York hotel. The galaxy of stars appearing in this Robert Z. Leonard production is headed by Ginger Rogers, Lana Turner, Walter Pidgeon and Van Johnson. Edward Arnold, Keenan Wynn, Samuel S. Hinds, Phyllis Thaxter and Xavier Cugat and his Orchestra also play important rôles.

Lassie's Pup

October 15 sees a release of the successor of "Lassie, Come Home," the Technicolor screen version of Eric Knight's famous novel. A follow-up to this grand film was obviously needed. A story has been specially written, using some of the famous Knight characters and again filmed in Technicolor, in which not only Lassie but also Laddie, the canine screen star's son, appear. Donald Crisp and Nigel Bruce portray the same rôles they had in the previous film, and Peter Lawford and June Lockhart take over the grown-up characterisations of the children played by Roddy MacDowall and Elizabeth Taylor in the first film.

October 22 and October 29 are two important dates for British films for they mark respectively the reissue of "A Yank at Oxford" and the release of "Perfect Strangers." "A Yank at Oxford" was the highly successful production which inaugurated the M-G-M policy of making films in this country. Robert Taylor, Lionel Barrymore and Maureen O'Sullivan came over specially for the film, and an English cast headed by Vivien Leigh was also formed.

Greer Garson and Gregory Peck in VALLEY OF DECISION, which M-G-M will release on Nov. 26

"Perfect Strangers" is the first production of the newly-formed M-G-M-London Film company. Produced and directed by Sir Alexander Korda, it stars Robert Donat with Deborah Kerr at the head of a cast including some of the best known names of the British stage and screen. It is a romantic comedy-drama telling of the impact of war on an ordinary British couple, and is, without doubt, a production that has been eagerly awaited and will be as eagerly received.

November 12 is the tentative release of "Our Vines Have Tender Grapes," in which Edward G. Robinson and Margaret O'Brien have the leading rôles. This rural comedy-drama also features James Craig, "Butch" Jenkin and Agnes Moorhead in important rôles.

Greer Garson and Gregory Peck

Greer Garson has a new co-star in Gregory Peck in "The Valley of Decision," which is to be released on November 26; film version of Marcia Davenport's best seller. Donald Crisp, Preston Foster, Lionel Barrymore and Marsha Hunt are also prominent members of the cast, and Tay Garnett, responsible for Miss Garson's previous hit, "Mrs. Parkington," directed.

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PSYCHIATRIST'S USEFUL ADVICE

WHAT looks like being a very interesting and informing conference is scheduled for the week-end, August 31 to September 2, at Huddersfield, when the subject is "The Film in Science." It has been arranged by the Scientific Film Association, at the Technical College, and includes a civic reception by the Mayor.

SUBJECTS include "The Film in Industry," "The Science Film in Education," "The Film as an Instrument of Scientific Research," "The Film in Medicine," "X-ray Adventures Among the Proteins and other Molecular Giants," and "Film Production." A programme of new scientific films is to be screened, and slides and medical films will illustrate the lectures. Accommodation can be arranged at hotels or in the dormitory of the College. Applications to Organising Secretary, Scientific Film Association, c/o Royal Photographic Society, 16, Princes Gate, S.W.7.

AN interesting comment on the scientific film is made in a letter to the Secretary of the London Scientific Film Society from Dr. John Rickman, a leading psychiatrist, which is printed in the current *Documentary News Letter*. It is in regard to the kind of commentary which should accompany the scientific film.

"A FILM about science," Dr. Rickman writes, "should state its question and disclose some at least of the steps taken to find the answer; if there is no question put, then the film is not scientific it is technological."

HE goes on: "A film is technological, as I interpret the word, if it records a *process* without stating the question the scientist had in mind when planning his experiments. A record of method may have high scientific interest; it is not itself a part of scientific development unless it is placed in a question-putting and answer-finding framework."

THIS sound technical advice applies to other than purely scientific films: it applies equally to the documentary film, and has been realised by the best producers of such films. But there have been documentary films containing excellent photographic work and commentated clearly, which have failed because of the absence of a good human starting point which carries the viewer of the film with the producer all along the way.

REFERENCE was made by T. S. Dawson, chairman, at the Manchester and Salford C.E.A. branch last week, to a proposal for training boys for film projection duties. A boy who went into a projection room was entirely in the hands of the chief projectionist. If he was a good man, he would turn out properly trained operators; if not, the juniors might just finish up as "film botchers."

THIS, of course, has a bearing upon the Ministry of Labour's proposed apprenticeship scheme, regarding which officers of the C.E.A. and N.A.T.K.E. waited upon the Ministry of Labour last week. No matter how good a scheme of apprenticeship may be, the willingness of the chief to instruct and encourage, as well as the readiness to reprove are important factors in training.

AS will be seen on an earlier page of this issue, officers of the C.E.A. have been discussing with the Board of Trade the release of projectionists from the Forces. The Association made fruitful contact with both the Board and the Ministry of Labour when men were being recruited for the Services, and recognised the country's urgent need.

PRACTICALLY only chiefs were left and even these were drawn into a Home Guard scheme

Continued at foot of column 3

EXHIBITORS IGNORE FILM DAMAGE PRECAUTIONS

Menace to Enthusiasts' Efforts

COMPLAINTS that exhibitors or projectionists are not troubling to fill in the film damage report forms which are so essential to any scheme planned to arrest mutilation come from a number of districts. There is evidence, too, that some managers have not made themselves familiar with the procedure.

Curt intimation by the secretary that only a minority of exhibitors were regularly completing and returning the film damage report forms caused some embarrassment to members of the Northern branch at their July meeting.

They had been warned solemnly on a previous occasion that, in default of a form notifying receipt of damaged copies, exhibitors would be held responsible for any damage to the copy found by the renters on return.

"One renter reports that on 119 films issued only 37 reports were made; another, that on 449 films issued only 56 reports were received; and another that on 120 films issued only 20 reports were received," said the secretary severely.

TOM SCOTT (Hexham): "It is obvious that we are the real delinquents. The renters would be justified in refusing to supply some of our members."

W. STANLEY GIBSON (Middlesbrough), however, put forward in extenuation the human factor.

"While realising their difficulty," he said, "I feel that the renters' attitude to reports explains the apparent indifference of our managers. They complain that there is no evidence that the renters take any notice of the reports which are made. There is no acknowledgment of most reports. What would happen if an exhibitor did not acknowledge a renter's complaint?"

Reports on all Films

FRED JORDAN felt that the problem went a little deeper. "A great many managers seem to assume," he said, "that no report form need be completed if the condition of the film is satisfactory; that the very fact of their not reporting is equivalent to telling the renters that there are no complaints.

"If it is possible, each exhibitor should be advised individually that a report must be made on every film received, good, bad, and indifferent."

All felt, however, that whenever a severe report was made to renters on the condition of a copy supplied, the renters should advise complainants what was being done about it. It would stimulate interest in the system.

Manager's Misunderstanding

A recent instance of the lack of understanding by managers of the system of film damage reports is given by copies of correspondence between kinema managers which have reached the KINE.

The manager of a 1,600-seater in the Birmingham area, where precautions against film damage have been taken up with enthusiasm, duly filled in his report and sent one copy to the renter enclosing the duplicate in the film-can.

He was distinctly surprised to receive a few days later a very acid letter from the manager of a small kinema in the South which informed the Birmingham licensee that he should have reported film mutilation direct to the renter concerned and not by enclosing a report in the film-can.

Other remarks were added which were not strictly relevant to the matter of mutilation and were also written in a strain calculated to antagonise.

The letter provoked a letter in a similar strain from the Midland man, whose thirty years' experience gave him an advantage over his correspondent.

The need to set up film damage prevention committees all over the country has been urged again and again, and C.E.A. branches would do well to press for such organisations in their own areas.

which enabled them to do service in their boxes and count them as H.G. parades. The readiness to help at that time should influence the authorities to lend a ready ear to any submissions made by the C.E.A. at the present moment.

J. BENSON.

POOL CARBONS

Edited by

The Showman

ERNEST H. WHITTELL, the experienced North of England Exhibitor, who writes on the whole problem of showmanship in page 5 of to-day's KINE., says: "I never broke theatre records while I was stunting." He raises problems of enormous importance to all of us. Let us examine them.

Every member of the KINE. Company of Showmen will fully realise that stunting for stunting's sake will always fail with modern audiences.

What we must aim at is a dignity in publicity, fitting our stunts into the right atmosphere of the film.

We must keep in mind the fact that the increase in war-time patronage is partly due to the restriction of other forms of entertainment. We must also realise that post-war patronage will not be maintained by "ballyhoo." Producers must give us good films.

But we can help ourselves to attract patrons.

The public will want to see a good film and no amount of publicity will "put over" a bad one, says Whittell. Doubtless a "Gone With the Wind" will always attract large audiences (and that film was given pretty extensive publicity!) while a starless second feature will never draw queues.

But what about the many average-quality pictures? I doubt if some of the recent pictures would have been the success they have been without the publicity given them by both renters and exhibitors.

★

WHITTELL is right in saying that a dummy in the foyer will not make everyone hurry to see your next week's programme, but an intelligently designed foyer display will keep the film in the public's mind.

Similarly, window display and outside stunts, if they are in keeping with the film, all help to impress stars, title and playdate on the minds of prospective patrons.

National advertisers sell their commodities through their quality, and because of their extensive advertising campaigns.

Good showmanship is displayed in the capability of the manager to keep his house clean and tidy and to see that it is efficiently run. And if the manager has a "personality," all to the good. No one doubts the importance of that!

In a world where most things are sold through publicity, the kinema cannot overlook its value! And publicity does not have to be expensive—look at the ideas I mentioned last week.

More harm can be done than good with an outside stunt on a film that will automatically appeal to your better-class audience. But tie-ups for films made to appeal to the ordinary kinemagoer can do a lot to keep the title and stars in the public mind.

Renters have proved that publicity pays. Look at the way Columbia goes all out to sell its product to kinema audiences.

A manager who doesn't make use of modern advertising methods—and I don't mean 1928 "ballyhoo"—is missing something.

The man who is content to allow everything about his house (including the publicity) to become stereotyped and lifeless is in my opinion making a mistake.

★

LAST week's announcement about that £5 bonus prize has brought in a number of queries from readers. Let me answer some of the more obscure points for you.

The "Union Twins" were taken out each day by D. M. Edenborough of the Union (A.B.C.), Luton, to advertise Warner's TO HAVE AND HAVE NOT, and (left) Bill Browne of the Ritz (A.B.C.), Hastings, had this valuable tie-up with election polling booths for the same film

I am a manager of a kinema on a small circuit of seven houses. Will you consider me as an independent exhibitor?

Yes. An "independent exhibitor" is any manager or manager-proprietor—in charge of a kinema which does not receive the backing of a large publicity organisation. In other words, if you are not a manager on the Odeon, Gaumont-British or A.B.C. circuits, then you are classed as an "independent exhibitor."

You mentioned my name last week in connection with the way I manage my kinema, but not in connection with the exploitation of any particular film. Does this count towards membership to the KINE. Company of Showmen?

It will count towards your membership. How you run your kinema is more important than how you exploit one individual film. Any time a manager has a mention for a different idea he can count it towards his six. Don't forget to send in your claim for membership when you have had six mentions, will you?

I have just returned to my old job after being demobilised from the R.A.F. Before I was called up—that was in 1940—I had four mentions to my credit in your feature. Can I count those towards my six?

Yes. If you proved your skill as a showman in 1940 but were prevented by military service from completing the total number of necessary mentions you can start from where you left off. Don't forget to mention the 1940 write-ups when you claim your Certificate this year, will you?

You mentioned my stunt for Columbia's "A Song to Remember," but you failed to mention the tie-up I had with the music shop in the High Street.

I'm sorry if I can't describe every showman's efforts in full. Every entry receives a mention in the feature if it deserves it, and if your campaign is described and one item is omitted, don't worry. YOUR WHOLE CAMPAIGN IS TAKEN INTO CONSIDERATION WHEN THE MONTHLY CONTEST IS JUDGED.

Can a showman win a United Artists' prize for exploiting "The Fifth Chair" and win the KINE. monthly £5 prize with the same stunt?

That's quite possible—if you go all out to put the film over in a big way. In fact, an independent exhibitor could win U.A.'s first prize of 50 guineas, the monthly KINE. prize of £5, the bonus prize of £5 because he is an independent, and, if he sets a high standard for exploitation throughout the year, his effort would count towards winning the KINE. annual shield and title of Champion Showman.

★

Colour Tie-ups

AFTER seeing Paramount's "Incendiary Blonde" (Technicolor), the British Colour Council selected three colours which Paramount has agreed to sponsor. These colours are known as Texas Blonde, Texas tan and Texas red.

These warm Southern colours strike a dominant note in the picture.

As a result of the British Colour Council's interest, the following tie-ups have been made by Paramount's exploitation department:

Smith and Lister, who manufactured the Lystalite hat in connection with "Frenchman's Creek," is producing a number of millinery models in Texas red. There will be window displays throughout London and the pro-

A Service for Your Patrons

☆

This ingenious patron service for the quick assessment of when the show will be over has been put up by Gerald Saunderson at the Odeon, Southend.

Below: Lamp-posts like these were placed at various parts of the kinema by Harry Murray of the Scarborough Odeon to advertise "None But the Lonely Heart" (RKO).

vinces in conjunction with the release of "Incendiary Blonde."

A lipstick in Texas red has also been produced and this will be supplied throughout the country.

The gown house, Berkertex Sportswear, is making several models in Texas tan and Texas red. This firm has agreed to supply these colours to more than 60 centres in connection with the showing of "Incendiary Blonde."

Another company—Joyce Shoes—has prepared a 100 sets of shoes, handbags and gloves in matching design in Texas red. These are being supplied for display purposes only, and arrangements have been made whereby these displays will tie up with local screenings of the picture.

Paramount's exploitation department has arranged several West End displays to coincide with the Carlton screening. The stores concerned are: Marshall and Snelgrove, Lilley and Skinner, Harvey Nichols, Francis Day and Hunter and William Whiteley.

Further displays have been arranged at Kingston, Edmonton, Leyton, and centres in North East London.

"Susan" Shoe

ANOTHER exploitation tie-up has been arranged by Paramount for the Hal Wallis' "The Affairs of Susan."

The Dolcis shoe company has manufactured the "Susan" shoe, which is available in five different colours—red, brown, blue, black and fawn.

These shoes have been distributed to West End stores to coincide with the opening of the picture at the Plaza, and stores in the London suburbs will receive these shoes to coincide with the London general release of the film.

A large number of stores in important provincial centres will also have the "Susan" shoe on sale.

As exhibitors will realise, the production of this shoe affords excellent opportunity for window displays and should be a help to managers in their publicity for the film.

Where's the Chair?

ONE of the first entries for the U.A-Kine. "The Fifth Chair" contest comes from C. W. Field, manager of the Odeon, Burnt Oak.

This is what he did.

Three weeks before playdate a notice was displayed in twelve shops in the district, reading: "Where's the Fifth Chair?"

The following week local papers carried this appeal in the Personal column: "Urgent. Wanted by July 9, The Fifth Chair.—Manager, Odeon, Burnt Oak."

Another idea to build up the mystery of the fifth chair was a canopy display. Four chairs were put up on the kinema canopy. A question-mark could be seen in the place which should have been filled by the fifth chair.

In addition to normal Press advertising, Field ran a children's painting contest to tie-up with the film.

More Chairs

A SIMILAR stunt was put on by R. H. Forsayth, at the Savoy (G.-B.), Leyton.

The Savoy has a very small foyer—it would infringe Council regulations if Forsayth put up a large display.

So he had four chairs made and hung them over the entrance to the stalls, together with the notice: "Where is the Fifth Chair?—You'll find it inside on Monday."

Canny Stunt

Here's an independent with a bright idea. George Gilchrist, of the County Cinema, Kinross, made use of an animal short and a microphone, like this:

Patrons were enjoying one of those novel "talking-animal" shorts. Animal after animal, by the use of dubbing, replied in human tones to the questions and quips fired by the commentator.

Then it came to the turn of a thoughtful-looking hog. Twice the commentator spoke to it, but it just went on guzzling steadily, looking neither to right nor left.

A third time the commentator prompted it, asking what was on its mind. This time he was successful.

The great beast looked round dreamily, and in a voice that was a blend of Goofy and Will Fyffe remarked: "Gosh! I was just wishing I could be in Kinross next week to see 'Cover Girl.'"

The voice, of course, was Gilchgist, cutting in on the theatre microphone.

The stunt raised a long laugh, but, better still, it was a good way to remind patrons about the Columbia film.

Helping Patrons

HELP your patrons—don't just show them films. Make them feel at home.

Here's an idea from Gerald Saunderson, manager of the Odeon, Southend, which is the brightest I have come across for at least twelve months. It's really good.

You know how often people ask themselves before they see a movie, "What time shall we be out?" Well, Gerry has found a way to tell them.

Of course the cynic will say that the intelligent patron can work that out from the category board. Maybe; but Saunderson's method is simple and ingenious.

He has put up two electric clocks over the entrance doors. The first clock, showing the proper time, is labelled "If you go in now."

The second clock, suitably adjusted according to the length of the programme, is labelled "You will come out at . . ."

Both clocks keep perfect time, and at any time of the day a quick glance will give the proper time and the time "You'll be out."

By the way, Gerry doesn't claim this to be original—I'd like to know of other kinemas that adopt the stunt!

Dog Race for Rita

BY means of the "Rita Hayworth Kennel Stakes" run at Cardiff Arms Park, Walter Sherwood, of the Cardiff Empire, was able to create some valuable publicity for Columbia's "To-night and Every Night."

The race was arranged in collaboration with the Arms Park Greyhound Racing Company, and the prize-money totalled £165—the winning dog taking £70.

In addition to the boost which the film received on the day of the race, which took place before a crowd of some 8,000, some good advance publicity was secured by means of posters and streamers on the stadium some days before the playdate.

Nearly half of the race-card was allocated to the event, and both film and theatre were mentioned.

The local newspaper carried a good story about the race, and also published a photograph.

Sherwood's other publicity included a window display, linking up the title of the film with nightwear.

True Story

THERE was a stage show on when the visitor called to see the manager of a large kinema, and, as is the custom in some such places, the manager was in the auditorium controlling the sound volume of the stage microphones.

When the visitor asked an attendant for the manager, therefore, he received the answer: "I'm sorry, but he's not available at present. He's on the panel," to which the visitor replied with the query: "Indeed! I'm sorry to hear it. What's the matter with him?"

Prevision

TELEVISION is looking ahead as the entertainment of the future, and the public is beginning to think about this invention. It was a good move on the part of P. A. Fowler when he used this topic as a means of advertising "The Fifth Chair" (U.A.). Standing in a corner of his vestibule at the Trocadero, Elephant and Castle, S.E., he had a Baird television receiver of the type which shows an image reflected in an upright mirror.

In place of the cathode-ray tube he had a sheet of Troc. notepaper, on which was written: "We cannot tell you when television will again be part of our entertainment, but we *can* tell you that 'The Fifth Chair' will give you more entertainment than any other film released this year."

A green gelatine was inserted between this and a powerful lamp wired to a flasher, with the result that at intervals of a few seconds the message flashed off and on in the mirror.

The "Susan" Shoe—a tie-up with Dolcis for Paramount's THE AFFAIRS OF SUSAN, and (left) Neat display by F. C. Harper on the circle staircase wall at the Regal (A.B.C.), Putney, to advertise Warner's HOLLYWOOD CANTEEN

The intermittent light caught people's attention and caused them to walk over to read the notice. A neat idea which served its purpose.

Man and his Mark

AN observant visitor can usually form some kind of judgment of the character of a person from the room in which he, or she works. There are some who seem to make do in a kind of glorified pigsty, and others whose offices are as neat as a battleship.

Captain Harold Arnold's office at the Streatham Astoria is tidy and business-like, but I was particularly intrigued by a couple of framed notices hanging on the walls for all to read.

The first read: "Work fascinates: that's why some people look at it for hours!"

How true!

The other one read: "One step won't take you far; you've got to keep on walking. One word won't tell them very much; you've got to keep on talking."

This might be taken as a showman's slogan. It probably explains Captain

The Showman On :—

IDEA FOR "HENRY V": SEVEN MENTIONS IN FOUR WEEKS

Arnold's success in the entertainment business during the past 49 years keeping on keeping on!

Face Lifting

CHARLES WRIGHT, manager of the Camberwell Odeon, realises that it is unwise to throw away some types of publicity material, as they may come in useful again later on.

He has, for instance, hundreds of his own paintings on linen of film stars' faces taken from past displays. He stores these, and when in need of a fresh piece of publicity, can turn out the players concerned.

In this way old material can be used over and over again, saving time and labour.

The backing panels, by the way, are done in powder colour mixed with size, as this medium enables Wright to wash off the design when done with and use the material again.

His "studio" is the refrigerator room, where he has space to lay out his canvases and leave them between painting sessions.

Bannerism

THERE is more than one way of displaying a banner, and the most effective depends upon local circumstances.

Where there is a fairly high canopy it is sometimes unwise to hang it over this, because the announcement will then be too high to be seen by passers-by.

To hang up an unstiffened banner under the canopy has the disadvantage that the flimsy material tends to flap about—and perhaps come adrift on windy days.

It was for these reasons that R. Thorburn, of the Kentish Town Forum (A.B.C.) has had a frame made by his chief projectionist from ¼in. metal conduit, so that banners can be strained on it and then hung up at the front of the canopy, where they will be seen at their best.

It is a simple thing, but remember that extra touch of showmanship makes a great deal of difference to results.

T. J. Hayes, owner of Fiery Fred, winner of the "Rita Hayworth Kennel Stakes" at Cardiff Arms Park, receiving the first prize of £70 after the race, which was held in connection with Columbia's TO-NIGHT AND EVERY NIGHT, which was shown at Cardiff Empire. In the picture are: W. Sherwood, manager of the Empire Theatre, Lou Jacobs, Columbia's branch manager, and Dennis Jay, Arms Park racing manager, and (right) This window display was arranged by A. E. Barker, of the Regal, Cambridge, for the same picture

Henry V

AN early start with a campaign should always be the aim of every showman. Don't leave things too late.

Keith B. S. Hann, general manager of the Old Kent Road Odeon-Astoria, kept this in mind with his preparations for "Henry V" (Eagle-Lion), for he has already made a start, if only in a small way.

Standing in the café is a "mediæval" black stool on which is a large "parchment" scroll bearing in old-fashioned text the wording: ". . . and upon this charge agreed—God for Harry, England and St. George!"

The source of quotation was mentioned below in smaller type. The scroll flowed down over the front of the stool to reveal the name "Henry V" in large lettering.

There was nothing about this to indicate that it referred to a film, but no doubt the public has already seen the preliminary announcements and reports of outstanding production in the Press.

Hann told me that as the weeks pass his campaign will gather momentum.

Directing

PERSONAL touch in exploitation comes from S. F. Cunningham of the Princes, Leicester.

Every week he selects different names from local trade directories, sending personal letters in which he tells people about his current programme and his coming attractions.

These "victims" can usually be relied upon to place his letters in places where members of their staffs will read them.

With war-time restrictions still in force, this method, says Cunningham, is by far the most profitable.

Spring Clean

A LONDON suburban manager showed me the other day how successful he had been in cleaning the walls of his kinema.

Taking me into the auditorium during the show he pointed across to a side wall and remarked: "You see that shadow over there? The wall had a dark portion where the light seemed dimmer than elsewhere.

Then he took me along to the "shadow" and I saw that it was in fact *dirt*—the border-line reached by himself and his staff in their crusade with soap and water!

This is the second hall that particular manager has had to clean up.

I cannot understand why anyone with any sense of responsibility can let a good building get into such a [illegible]. Obviously previous managers had [illegible] not cared.

Music Angle

LEICESTER people [illegible] not fail to realise that Columb[illegible] "To-night and Every Night" had [illegible]ome to the City Cinema (G.-B.) when A. W. Bland had finished his exploitation.

Nearly every radio dealer in the town, together with several of the multiple stores, had special displays to put over the film's music.

Bland also tied-up with local dance halls, who played the tunes from the film each evening.

"To-night and Every Night" broke box-office records at the city!

Victory Parade

PROGRAMMES should always be linked up with topical ideas wherever possible. R. Wroe-Johnson, a member of the KINE. Company of Showmen, of the Odeon, Winchester, realises this.

He designed a large foyer banner to advertise coming programmes. The design consisted of a star, labelled "Victory Film Parade." Letters were designed like the tail of a comet coming from the star, forming the titles of the next four feature attractions.

In Four Weeks

HERE'S a record. Harry Murray of the Odeon, Scarborough, claims his certificate with seven mentions in four weeks.

Yes, it can be done. Harry did it in a big way—just glance through the last few KINES. and see for yourself.

He now sends particulars for two first-rate displays.

For "A Place of One's Own" (Eagle-Lion) he had a large foyer display of Utility furniture, put up by the local Co-operative Society. The display was made to look like a bungalow.

There was a display of gas cookers in the Gas Company showrooms and another local window tie-up. Teaser ads were placed in local papers and hanging cards sent to boarding houses and hotels.

Murray's second campaign was for "None But the Lonely Heart" (RKO). He put up cut-out lamp-posts at several points in the kinema. These carried a heart with the slogan: "'None But the Lonely Heart' allowed to lean here. Lonely? So is Cary Grant. . . . the Odeon this week."

Murray also devised a useful form of Press advertising.

Movable Display

G. E. EVANS has increased his advertising to attract potential patrons. A three-sided hoarding on wheels is taken round Worthing streets daily.

The front part says: "What's on at Worthing's finest theatre—the Plaza."

STABLEFORD ALL-METAL SCREENS LTD.
We make metal, flat white rear projection, roll-up and amateur screens.
Our screen resurfacing service covers Gt. Britain from Aberdeen to Lands End.
1, STEBBING STREET, LONDON, W.11
Phone: Park 7682

Coltman Displays
LIMITED
Fairfield Works
Hounslow, Mdx.
Phone HOUnslow 3265-6

THE PLACE for extra care with publicity is at the theatre. Here there should be no pieces of wood crudely put together and even more crudely painted; no scraps of paper hastily worded and roughly written; but frames enhancing appearances and publicity that is as attractive as it is forceful. Coltman's supply both at an inclusive weekly rate, with various services to suit all theatres.

NEW
Cinema Amplifiers!!
Limited number now available under our B.O.T. Bulk Licence; if you buy from us you need no permit.
HASTINGS-HODGKINS LTD.,
161, WARDOUR ST., W.1. Gerrard 8371

and on the other sides carry a quad poster of the current film with details of showing and the café announcement.

The ... tic poster sites around the town ... number nine. Inside the theatre, ... new coloured frames have been installed in both ground and circle lounges.

Have Him?

WITH the General Election result in the balance, Bill Browne, of the Ritz (A.B.C.), Hastings, devised a smart tie-up for Warner's "To Have or Have Not."

He had hanging cards made showing the Prime Minister, captioned: "To Have or Have Not?" and then tieing up the film.

What's more, he started the campaign with one poster like this outside the National committee rooms and six more outside polling stations on polling day.

That's showmanship.

Union Twins

DERRICK M. EDENBOROUGH provides another crowd-catching stunt, this time for "To Have and Have Not" (Warner) when it was at his Union Cinema, Luton.

He obtained a perambulator and a pair of clockwork twin babies. The "Have" twin nodded his head and smiled, for he had a bottle containing "The Cream of Film Entertainment," and the other twin shook his head and moved his eyes from left to right, for he had nothing.

"During the week prior to playdate I took the pram out each morning to the bank, market and round the streets," Edenborough tells me. "On my back was a large 'L' plate. It caused great amusement, and I had to keep on the move in order to avoid causing an obstruction. After their morning airing, the twins were on show in the entrance lobby and often caused a crowd to gather."

On the Saturday prior to playdate, learning that there was to be a children's Victory tea party and parade through the town, he preceded the procession, and since there were large crowds lining the streets considerable amusement was caused.

Good publicity.

Pester Me!

"I WISH to place before you the details of my exploitation for 'Tonight and Every night' (Columbia), playdate July 2. This is my first time of writing to you and I shall be pestering you now with all my local schemes until I get my Showmanship Certificate."

That's what A. E. Barker, of the Regal (A.B.C.), Cambridge, has to say. He's not the only one, for every week managers all over the country are sending in their first attempts to earn their certificates.

Pester me all you like, the KINE. wants to help you to raise the standard of modern exploitation.

Barker had a first-rate window display featuring a cut-out of Rita Hayworth. In his foyer he made an eye-catching display of cut-outs, pasted on to two mirrors.

"It might be argued that Rita Hayworth is box-office anyway," says Barker, "but I feel the little extra effort was worth it."

I'm sure it was—any effort to put over your films is worth while.

Novel Poster Frame

ERIC F. CHISMAN, of the Kensington Odeon, dislikes posters or pictures on easels. He thinks they look untidy, so he has designed something novel.

His idea is a panel, roughly rectangular, standing firmly on the floor—no legs or pedestals.

Towards the bottom is a recessed space for a D.C. bill. Above this is a small frame to hold a changeable card showing whether the bill relates to next week's programme or a forthcoming feature.

Across the top of this plain frame, most of which is coloured in Odeon green, large red letters spell one word: ODEON. The whole thing is simple, but attractive.

One other point. The frame is 6 feet high, and the name of the circuit is therefore at eye-level, while the poster is below eye-level. Mr. Chisman has a theory that people dislike looking up at publicity and feel more favourably disposed to a film which is brought to their notice below the level of their eyes!

Harry Murray, of the Odeon, Scarborough, let the local co-operative society make this display in his foyer to put over A PLACE OF ONE'S OWN (Eagle-Lion)

Close Shave

I LIKED the two tie-ups for RKO's "Farewell My Lovely," devised by N. Scott-Buccleuch of the Ritz (A.B.C.), Barnsley.

He had a tie-up in one shop window

A simple, but colourful foyer display for Paramount's RAINBOW ISLAND, put up at the Regent, Bradford, by H. Parkin

which showed Dick Powell in a scene from the film in which he badly wanted a shave. The caption was: "No wonder it was 'Farewell My Lovely'—try our shaving cream."

A tie-up with a necktie shop included a still showing three of the gangsters in a fight. Each gangster was wearing a very "loud" tie. There was a caption: "They are all 'tied' up—no wonder, when they don't wear our ties."

A colourful display was put up in the foyer.

Enfield's Doubles

IN his publicity for Warner's "To Have and Have Not," Ernest W. Bassil, manager of the Enfield Savoy (A.B.C.), concentrated on the new star, Lauren Bacall.

He opened a Press bureau in the vestibule to show newspaper cuttings, photographs, write-ups and every news item obtainable about her.

An invitation to local girls who thought they resembled Bacall to send their photographs to the manager and qualify for prizes of free passes was well advertised by means of quad posters flanked by coloured D.C. photos.

Much of the work entailed by this display was done by Bassil's assistant, C. G. Mangold.

An Inside Job

WITH a scarcity of advertising sites, paper in short supply, Press advertising space at a premium, display material hard to come by, free printed programmes barred, and other peace-time means of publicity unavailable to the showman, our keener exhibitors have had to find alternative means of keeping their programmes in the public eye. One such war-time expedient has been the cultivation of good relations with factory owners and staffs.

For instance, E. W. Bassil, manager of the Enfield Savoy (A.B.C.), has developed a permanent tie-up with the Sangamo Engineering Works, which employs many hundreds. Particulars of the Savoy programmes are displayed regularly in the works canteens. A few sites like this, seen by many hundreds of workers every day, are worth a dozen sites around the town and in shop windows.

Workers at the bench look forward to relaxation: kinema advertisements, therefore, catch them in a receptive mood!

Paint It Out

STANDING in a theatre foyer the other day waiting for the manager, I noticed on the door of a small room near the vestibule the word "CIGARETTES" painted in bold black lettering.

At one time, no doubt, this door had been the selling-place for confectionery and smokes, but restriction of supplies had led to it being abandoned.

There was a display frame fastened to the door—I suspect to hide the selling hatch.

There has been a succession of managers at that hall since sales were abandoned, yet none of them has thought to cover up this useless word "Cigarettes."

It just shows how blind people can be!

It might be a good idea to go round your own hall looking for things which are wrong, silly, out of place, unnecessary and irritating. Then put them right and see how much better the place looks.

Grease Paint

A DUMMY was dressed to look like a gangster and put up as the centre-piece in the foyer display for "Farewell My Lovely" (RKO) at the Ritz (A.B.C.), Gateshead.

W. J. Joy's display was nothing unusual, but he must take credit for his detail. So that the gangster should look really "tough" he used grease paint to make the right facial expression.

Good Dog, "Ritz"

HOW are you getting on with the sales of your monthly programmes? Don't forget their importance.

For instance, S. E. Pascoe-Williams, of the Ritz (A.B.C.), Woking, collects about £18 a month for charity by the sale of his programmes.

He has trained his dog, who revels in the name of "Ritz," to sit on the pay box with a collecting box. "Ritz" has collected about £1,000 for various charities.

Canteen Welcome

A NOTICE outside the Ritz (A.B.C.), Barrow-in-Furness, read: "Welcome to the Hollywood Canteen." That was

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The Showman On :—

WELCOMING MEMBERS : COSTLESS IDEAS : DEMOBBED MANAGER

only a part of C. B. B. Crisp's "personal" publicity angle to put over the Warner film.

He had a number of hanging cards to put over the film.

When the Holidays at Home Committee used the Ritz for a Sunday concert, Crisp was able to have a useful advertisement on the concert programme.

Another Newcomer

LET'S welcome R. J. Felton, of the Odeon, Stafford, this week, who sends his first entry to the Showmanship feature. He wants to be called a "plus showman" by earning the certificate.

Felton worked out a campaign to put over "Irish Eyes are Smiling" (20th-Fox), which included the dressing of his usherettes to look like Irish Colleens.

He had three useful window displays—one at a record shop, another to tie-up with sheet music, and the third which incorporated a dummy dressed in Irish national costume.

Two Campaigns

NATIONAL service prevented T. D. Hunt from getting ahead with his showmanship ideas; but he's back again in Civvy Street, managing the Odeon, Chichester.

Hunt has completed two campaigns. The first, for Paramount's "And Now To-morrow," centred on the star appeal of Alan Ladd.

For "Can't Help Singing" (G.F.D.) he played records by Deanna Durbin on the cafe radiogram. In addition, he secured a music shop tie-up.

No Expense

DON'T get disheartened. Some displays, especially those put up by the most enterprising circuit managers look far superior to those put up by the independent.

I say "look" superior.

In fact, of course, a costless stunt, simply put up without decorations, can have as strong a selling angle, providing it is the right idea.

Rex Rudd, manager of the Rialto, Upper Norwood, put over a simple, but eye-catching, display for "The Thirty-Nine Steps" (I.F.R.).

He made 39 small white boxes, numbering the lower box one and the highest box 39. The boxes were set in a window display, the top box carrying stills and the film title.

Simple—but well worth while. Rudd says the box-office proved that!

Mistaken Bride

HERE'S how E. W. Cross put over "Bride by Mistake" at the Kemble (A.B.C.), Hereford.

He put up an eye-catching front-of-house display, featuring a large replica of this letter:—

My Dear Newlyweds,—

If you are being married this week or next week, permit me to invite you to visit this theatre next week to see this year's greatest romantic comedy, "Bride By Mistake," with Alan Marshall and Marsha Hunt.

I shall be pleased to welcome you.

Should you be unable to accept this offer, may I take this opportunity of wishing you the very best of luck and every happiness for the future?

Yours sincerely, The Manager.

That sort of stunt has a novelty appeal. If no one takes advantage of the offer of a free seat it makes a lot of people look and talk!

A New Member

NOW that he has had six mentions in the KINE., Harry Ward, of the Super (A.B.C.), Oxford, claims his Showmanship Certificate.

It's on its way, and Ward's not the only showman to claim a certificate this week.

He's just been promoted to the Super from A.B.C.'s Electra, where, before he left, he put up a good foyer display for Pathé's "Man From Morocco."

This consisted of cut-outs of the star set in a barricade of sandbags. It looked quite effective.

The manager of the Tuschinski kinema, Amsterdam, had shop window displays to put over Eagle-Lion's THE WAY AHEAD, and (right) Harry Ward, of the Super (A.B.C.), Oxford, put up this display for Pathe's THE MAN FROM MOROCCO

Twelve Ideas

MANAGER W. C. Thom... of the Odeon, Llanelly, made 12 tie-ups for "The Woman in the Window" (RKO).

Two weeks ahead of playdate a teaser card worded "Watch the Wo... in the Window" was placed before a model in each window.

The week before the playdate the windows were dressed with the usual renters' stills, coloured quads, lobby cards.

Showmanship Flashes

CREDIT goes this week to —

H. Graham, of the Gaumont, Finchley, for his bold foyer display for U.A.'s "The Fifth Chair."

L. A. Keene, of the Playhouse (Odeon), Guildford, for his two stunts for "Thunderhead, Son of Flicka" (M-G-M) and "The Ghost Catchers" (G.F.D.).

David B. Williams, of the Gaumont Palace, Cheltenham, who had an extensive campaign for Columbia's "To-night and Every Night."

B. G. Smith, of the Empire, Alfreton, for his dolls' house stunt for "Dreaming" (Ealing).

K. Hill, of the Opera House, Coventry for a well-lit foyer display for British Lion's "Song of Nevada."

Edward Tyson, of the Lonsdale (A.B.C.), Carlisle, who tied up with a number of hairdressers for "Here Come the Waves" (Paramount).

H. Parkin, of the Regent, Bradford, for a display for Paramount's "Rainbow Island."

E. Buckle, of the Union (A.B.C.), Manchester, who made good use of his car park to put over Warner's "Hotel Berlin."

R. C. Overs, of the Friars (Odeon), Canterbury, for his campaigns for "Can't Help Singing" (G.F.D.) and "A Song to Remember" (Columbia).

B. Van Gessel, of the Regal (A.B.C.), Bexley Heath, who had a colourful display in the foyer for Warner's "Hollywood Canteen."

The Showman

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MUSIC

EDWARD O'HENRY, secretary of A.T.O. writes:

THERE is something odd about the way audiences react to the organ interlude. Most soloists find this out early in their travels! A solo that on the Monday and Tuesday meets with ordinary approval is often the "high spot" in the programme on the Wednesday and for the rest of the week.

Soloists have to content themselves with self-criticism, made easier if you can place yourself metaphorically as a member of the audience.

★

Study the Film Programme

ONE thing should not be overlooked—the type of film being shown. It is inadvisable to play a classical solo if a western-cum-musical is being screened, and it will pay you to study the film programme.

Audiences since the silent film days have become increasingly visual and aural conscious, and unless there is a colour scheme or stage background to provide some visual attention their mind will tend to wander, with devastating results to the player!

Thoughtful musicians are always aware of how difficult it is to follow a policy to suit every audience.

★

"AN interlude," a friend told Arthur Courtney recently, "should be like a good meal—a pleasing mixture." That gave him an idea and he built an interlude, which I heard last week at the Watford Odeon.

He called it "What Do You Like for Dinner?" and offered a veritable feast of unrationed entertainment.

Here is the "menu":—

Hors dœuvres, excerpt from "Orpheus in the Underworld"; soup, Eric Coates's "Sleepy Lagoon"; fish, "Skate-rs'" waltz; meat, "Poor Wandering One" from "The Pirates of Penzance" (Sullivan); and sweet, "You, Fascinating You."

Slides screened between the items explained why the tunes were selected for the various courses.

The musical numbers were carefully balanced—a little classical music, some lighter work and a popular tune to end the show.

The organist's appearance, by the way, was introduced by a special signature film, showing his hands on the keyboard, and, finally, himself seated at the console. The slides were superimposed on a film background of "floating" coloured designs.

★

Robert Reeves Plays at Putney

ROBERT REEVES, resident organist at the Putney Regal (A.B.C.), is no newcomer to the musical or theatrical worlds, for he has had more than 20 years' experience, having played as an orchestral organist in the days of silent films and later taken up solo work.

He was a musician before that. He was organist at the Poole Regent for four years, spent nearly five years at the Globe, Clapham Junction, and joined A.B.C. at the Kentish Town Forum in 1938, moving to Putney early in 1941. In addition, he has played as guest performer at a number of halls on the circuit, including the Southampton Forum, where he broadcast just before the war.

ROBERT REEVES

★

His experience has shown that, because kinema audiences are so mixed, the wise musician will vary his interludes to the greatest possible extent in order to please the greatest number of his listeners.

He says that there is a marked improvement in musical taste.

JOHN REYNDERS makes these

MUSICAL SUGGESTIONS FOR AUG. 13 RELEASES

A MAN CALLED SULLIVAN (United Artists)

CERT. A. Length 8,725 ft. Reviewed in KINE. June 7, 1945.
STARS.—Greg McClure, Linda Darnell and Barbara Britton.
ATMOSPHERE.—Spectacular melodrama and biography of the famous American heavyweight, John L. Sullivan.
ORGAN.—"Sousa On Parade," Selection. Published Paxton.
NON-SYNC.—Selection Sousa marches, on H.M.V. C.2957.

MILLION DOLLAR KID (Pathé)

CERT. U. Length 5,828 ft. Reviewed in KINE. May 24, 1945.
STARS.—Leo Gorcey, Huntz Hall and Louise Currie.
ATMOSPHERE.—East Side Kids comedy-melodrama, telling how a bunch of big-hearted Little Tough Guys straighten out the tangled domestic affairs of a friendly millionaire.
ORGAN.—Meet Me in St. Louis," Sun Music Publishing Co.
NON-SYNC.—"One, Two, Three, Four, Jump" on H.M.V. B.9413.

THE PRINCESS AND THE PIRATE (RKO-Radio)

CERT. U. Length 8,458 ft. Reviewed in KINE. February 15.
STARS.—Bob Hope, Virginia Mayo and Victor McLaglen.
ATMOSPHERE.—Eighteenth century swashbuckling burlesque, recounting adventures of a vagabond actor caught by princes and buccaneers.
ORGAN.—Overture, "Zampa" (Herold), Hawkes.
NON-SYNC.—As organ, on Columbia D.X. 3 Part I).

SONG OF THE SARONG (G.F.D.)

CERT. U. Length 5,821 ft. Reviewed in KINE. June 7.
STARS.—Nancy Kelly, William Gargan and George Dolenz.
ATMOSPHERE.—Musical comedy melodrama, set in the South Seas, telling how romance between a white princess and a young renegade completely rehabilitates the latter.
ORGAN.—"By the Blue Hawaiian Waters" (Ketelbey), Bosworth.
NON-SYNC.—As organ, on B.C.1114 (Bosworth).

WALTZ TIME (Anglo-American)

CERT. A. Length 8,961 ft. Reviewed in KINE. June 28.
STARS.—Carol Raye, Patricia Medina and Peter Graves.
ATMOSPHERE.—British romantic comedy musical, describing the enchanting fable, the birth of the waltz.
ORGAN.—Medley of Strauss Waltzes.
NON-SYNC.—Strauss Waltzes, on H.M.V. B.D.1034.

YOUTH ON TRIAL (Columbia)

CERT. A. Length 5,287 ft. Reviewed in KINE. June 14.
STARS.—Cora Sue Collins, David Reed and Mary Currier.
ATMOSPHERE.—Problem melodrama with an exciting gunplay finale, purporting to set out the main causes of juvenile delinquency.
ORGAN.—"Dramatic Agitato," Ketelbey (Bosworth).
NON-SYNC.—As organ, on Bosworth's B.C. 1033.

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NORTHERN MANAGER TRANSFERS AND STARTS ODEON CLUB

Formerly at Blackpool for A.B.C.

L. K. CROWTHER, manager of the Odeon, Leeds, has been transferred to the Odeon, Accrington, in succession to **J. A. Campbell**. Mr. Crowther has been in the entertainment business many years. Formerly he served with A.B.C., and has been manager of Blackpool Hippodrome and the County and Grand Theatres, Lancaster. Interested in the Odeon club for boys and girls he intends inaugurating a safety first campaign at Accrington in connection with the Authorities.

James Mason and Ann Todd in a scene from THE SEVENTH VEIL (G.F.D.)

☆

B. F. Smith, manager of the Ambassador, Farnham Royal, for five years, said good-bye to the members of the Odeon National Cinema Club on Saturday.

Smith was transferred to the Odeon, Uxbridge.

His place at the Ambassador will be taken by **Nigel F. Lockyer**, one of the youngest managers of the Odeon circuit, who has been promoted from house manager of the Astoria, Brixton.

After being discharged from the Army Lockyer was a temporary civil servant before joining the circuit three years ago at Kingston-on-Thames. From there he has done relief duties.

Last November he was sent to the 3,000 super kinema at Brixton but Farnham Royal will be his first house as resident manager.

Amateur Makes Liberation Film

DR. R. B. SUTCLIFFE, one of Guernsey's keenest amateur kinematographers, has produced a workmanlike film of the Liberation of that island and the subsequent Royal visit. This film was recently shown at a special entertainment organised for the benefit of patients in the Emergency Hospital, and part of the programme was supplied by the A.K.S.

MAINLY ABOUT PEOPLE

☆

Mr. and Mrs. Greenwood, Steiner Street, Accrington, aged 78 and 77 respectively, have celebrated their golden wedding. Mr. Greenwood was for nearly 25 years on the staff of Queen's Hall Cinema, Church, with **Emil Aspden** and latterly with Councillor **John Wilson** as proprietors.

☆

Miss Doreen Allcock, for seven years cashier of the Regal, Guernsey, is giving up this post and leaving the island. No definite appointment of a successor has yet been made.

Accrington Proprietor Leaves £32,334

TIMOTHY COOP, Burnley-road, Accrington, former proprietor of Regal (now Odeon) and lessee of Accrington Hippodrome, who died at Douglas, left £32,334. He left £50 to Accrington Victoria Hospital.

☆

John F. Harrison, manager of Accrington Hippodrome, is leaving and will be succeeded by **A Ruecroft**. Harrison was for two years manager of the Masque Ballroom, Birmingham. He has also been manager of Alexandra Theatre, Widnes, and Crown Cinema, Coventry.

Jack Oakie and Peggy Ryan have the comedy lead in G.F.D.'s THAT'S THE SPIRIT

☆

Charles Missen (59), who has died at Ashford, Kent, was formerly chief operator at the Cinema, Station Road. Before the last war he had managed several London kinemas. During the war he served in the R.A.F.

Manager Saves Child's Life

VISITING Llangollen (North Wales) on Sunday week with his family **Charles F. Miller**, manager of the Pavilion, Northwich, in the circuit of the Cheshire County Cinemas, had an exciting half hour during which he and a man of the same name, though not related, rescued two children from drowning in the river Dee. The river was in a turbulent state when five-year-old Peter Rodway, of Garden Village, St. Martins, Oswestry, Salop, fell into the water. His sister, Margaret, aged 14 years, grabbed for her brother with the result that she also fell into the water. They were both being carried away by the current when the alarm was raised, and Miller, who was some sixty yards away, raced to the rescue. The boy was unconscious when lifted from the water and he responded to artificial respiration after some time.

C. F. Miller is the son of the late **Bert Miller**, formerly of the Savoy, Portsmouth. He has served in the Royal Navy.

☆

E. Ledger, until recently manager of the Savoy (A.B.C.), Leicester, has been transferred to the Elite kinema, Nottingham.

ENSA Publicity Chief's German Trip

KESSLER HOWES, now an ENSA publicity chief with the B.L.A., writes to say that he has just concluded a 900-mile trip into Germany and describes the tremendous destruction as "really ghastly." He is now stationed in Brussels, but expects to move soon to Hamburg, which, he says, is destined to be ENSA's principal arrival and departure centre.

☆

Ben Myers, Midland manager, working in collaboration with **Michael Stern**, exploitation chief of Anglo-American, had a large gathering of Midland exhibitors for his Trade show of "Waltz Time" at the Forum Theatre, Birmingham.

☆

Harry Young, manager, who has been abroad for three and a half years, is now back in this country.

From Our Letter Bag

Criticism and the People Who Have to Pay

MAY I, a mere member of the public so airily discussed by both film renters and critics, say a few words on the current controversy, about criticism?

While we, as individuals, rather resent being classed as collective, rather like a swarm of bees or a plague of ants, we do, perhaps, conform to three main groups of tastes. The uncritical, the normal, and the highbrow.

The lowest and the highest generally possess special film know-

Bud Abbott greets Lois Collier in a scene from G.F.D.'s NAUGHTY NINETIES

ledge. The former is full of information about stars and their private lives. The latter revels in the names of foreign directors and their esoteric methods.

The normal, by far the greatest group numerically, know little or nothing about stars, directors or technique. In the uncritical, the renters' publicity advertising—ballyhoo about stars, superlative-laden descriptions—arouses a ready response.

The highbrows sit, all too humbly, at the feet of one or two select critics.

Accept No Blurb

The normal filmgoers—the preponderant party—accept completely neither the blurbs of the renters nor the solemnities or frivolities of the critics. They read both and make up their own minds by the odd little collections of facts that emerge as they appeal to, or revolt, their personal likes and dislikes.

So, perhaps, neither renters nor critics need be very disturbed. Their faithful publics are only minorities. Normal filmgoers take both with the well-known pinch of salt.

LAMBERT DRANSFIELD.

Bonnington,
Nr. Ashford, Kent.

Monday

A Sporting Chance
(British Lion-Republic)

Studio One. 11 a.m.
Cast: Jane Randolph, John O'Malley, Stephen Barclay, Edward Gargan, Isabel Withers, Janet Martin and Maxine Semon. **Director:** George Blair.

Jane Randolph is cast as a pampered young society girl who, by her uncle's will, can only inherit a large fortune from him on condition that she takes a job in the shipyards and holds it for a year on her own initiative.

Judge of her right to inherit the money will be the shipyard-owner's assistant, John O'Malley.

Tuesday

The Naughty Nineties
(G.F.D.)

Leicester Square Theatre. 10.30 a.m.
Cast: Bud Abbott, Lou Costello, Alan Curtis, Rita Johnson, Henry Travers, Lois Collier and Joe Sawyer. **Director:** Jean Yarborough.

Bud Abbott and Lou Costello bring new gags, situations and surprises to the screen in Universal's comedy, "The Naughty Nineties."

As Sebastian, chief roustabout and wisecracker to Captain Sam, owner of the old-time Mississippi river showboat, *River Queen*, Costello has opportunity for his own brand of humour.

True Glory
(Warner)

Studio One. 10.45 a.m.

"The True Glory," the official chronicle of the Allied Armies' campaign on the Western Front of Europe, opens in the West End, concurrently at the Warner and Odeon Theatres, on Friday, August 3.

Presented by the Governments of Great Britain and the United States, "The True Glory" is a joint Anglo-American project. From about 6,500,000 feet of film obtained by hundreds of front-line cameramen, the unit under directors Carol Reed and Capt. Garson Kanin have assembled a subject of 7,861 feet in length which covers every phase of the Western Front campaign from the planning of D-Day to the eventual conquest and surrender of the German forces.

Warner Bros. is releasing "The True Glory."

Identity Unknown
(British Lion-Republic)

Studio One. 11 a.m.
Cast: Richard Arlen, Cheryl Walker, Bobby Driscoll, Roger Pryor, Lola Lane and Ian Keith. **Director:** Walter Colmes.

The sole survivor of a German bombing attack in France is sent back to the United States suffering from complete loss of memory. Adopting the name Johnny March, he contacts the relatives of the man killed in the attack in an effort to discover who he is. During the course of his travels he meets, and falls in love with, the widow of one of the men. Arrested by the military police for being absent without leave, his identity is revealed, his amnesia disappears and he is free to marry the girl he loves.

Wednesday

Hitchhike to Happiness
(British Lion-Republic)

Studio One. 11 a.m.
Cast: Al Pearce, Dale Evans, Brad Taylor, William Frawley, Jerome Cowan, Willy Trenk, Arlene Harris and Joyce Compton. **Director:** Joseph Santley.

FILMS TO BE SCREENED BETWEEN MON., JULY 30, AND FRI., AUG. 3

A slick, polished, uproarious comedy-with-music, "Hitchhike to Happiness" has Al Pearce cast as the waiter in a small restaurant off Broadway. A famous theatrical producer who is being pestered by a Hungarian producer represents Al Pearce as one of America's top playwrights.

In this he is helped by the fact that Pearce has, actually, submitted an amateurish play to him. The Hungarian buys Pearce's play for $1,000 down and royalties. But when he learns that Al is only a waiter he threatens to call in the police unless he gets his money back. The trouble is that Al has spent it all and things look black until Dale Evans and Brad Taylor take a hand.

They put things right for Al, but quarrel themselves.

"Week-end at the Waldorf" *(M-G-M)*

Private Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Ginger Rogers, Lana Turner, Walter Pidgeon, Van Johnson, Edward Arnold, Keenan Wynn, Robert Benchley, Phyllis Thaxter, Leon Ames, Lina Romay, Samuel S. Hinds, Porter Hall, George Zucco and Miles Mander. **Director:** Robert Z. Leonard.

This galaxy of stars takes kinema-goers on a conducted tour of New York's fabulous hotel, the Waldorf Astoria. In it, during a single week-end many fascinating clients from every walk of life find common ground, and it is with their romances, drama and their comedies of error that the film concerns itself.

Suggested by a play by Vicki Baum, the screen play of "Week-end at the Waldorf" was the work of the writing team of Sam and Bella Spewack, who have woven romance, suspense, humour and pathos into the stories of the various hotel guests and making the hotel itself as vibrant and alive as any of its occupants.

"Week-end at the Waldorf" is said to be one of those rare films with illimitable appeal. With its many stars, lavish and authentic settings, impeccable direction and production, story of many-angled interest, romance and music, it is a production that has something for everybody and everybody should remember it with pleasure.

Volga-Volga
(G.F.D.)

Tatler Theatre. 10.30 a.m.
Cast: Honoured Artist Igor Ilyinsky, Honoured Artist Lyubov Orlova and Honoured Artist V. S. Volodin. **Director:** Honoured Worker of Art Grisha Alexandrov. **Director of English version:** Herbert Marshall.

Louis Hayward and June Duprez st r in 20th-Fox film, TEN LITTLE NIGGERS

"Volga-Volga" is described as the most famous and popular of all Soviet musical comedies. The background of the story presents an amusing classics-versus-jazz theme.

The plot revolves round a Moscow Music Olympiad, and the success achieved by an unknown girl who wins the coveted first prize for a song she composes. There are some first-rate scenes depicting the rivalry between two musical factions—one classical and the other more popular in its choice of melody, while picturesque scenic backgrounds are prominent in the presentation.

Celebrated Soviet stars are to be found in the principal parts.

Thursday

The Cheaters
(British Lion-Republic)

Studio One. 10.45 a.m.
Cast: Joseph Schildkraut, Billie Burke, Eugene Pallette, Ona Munson, Raymond Walburn, Anne Gillis, Ruth Terry and Robert Livingston. **Director:** Joseph Kane.

An exceptionally strong cast, "The Cheaters," out of the usual run of comedy dramas. In it, Joseph Schildkraut is cast as a poor actor, Mr. M., invited to share the Christmas festivities of the Pidgeon family. While he is there the family learns of the death of a rich uncle—but is upset to hear that his fortune will be passed on to an unknown repertory actress whom he once saw! But if, after a week's search, the girl cannot be found they will get the money themselves.

Meanwhile, they decide to try to find her first. This they succeed in doing and invite her to spend Christmas with them—claiming her as a long-lost cousin. The young actress, who is almost penniless, eagerly accepts, but breaks down on Christmas eve, admitting that she is not the Pidgeons' long-lost cousin.

This, plus a dramatically symbolic story from Mr. M., the actor, decides the family that they are doing wrong.

Monogram Prepares Big Schedule

A heavy production schedule has been prepared by Monogram according to latest reports from Hollywood to Pathe, who are advised that eight stories with a wide range of appeal are ready to go before the cameras.

Following the completion of "Divorce," the first of a series of special productions starring Kay Francis, who also acts as co-producer, a new story called "Allotment Lives," has been prepared for her next production.

Also waiting for floor space is the unusual drama, "Gregory the Great," which tells the interesting, and often amusing, story of a famous magician.

Lavish Musical

Casting is completed for the big musical show, "Main Street Girl," in which Robert Lowery and Doris Merrick play leading rôles supported by Eddie Quillan, Joan Woodbury, Wanda McKay, Isabel Jewell and Constant Worth. One of Monogram's biggest musicals to date this tuneful production introduces spectacular backgrounds on a most lavish scale.

These have been prepared in conjunction with special dance numbers featuring the Maurice Rubin "Rubinettes Dancers."

"WHAT DO WE DO NOW"

Grand National's British Productions

Maurice Wilson, chief of Grand National Pictures, is busy with associate producer Mickey Delmar on their new comedy "What Do We Do Now," upon which Charles Hawtrey is making his debut as a director.

The company has been on location at Collins Music Hall, Islington, where back stage and band call episodes have featured comedians George Moon and Burton Brown, whose up-to-the-minute technique was given many opportunities.

Jill Summers, Lancashire comedienne, is making her first appearance before the cameras. Such famous artistes as Ronald Frankau, Monte Crick, Barry Lupino, Leslie Fuller will be seen in entertaining cameo parts.

Percival Mackey is musical director and Jan Sikorski, Polish cameraman, has been engaged for the production.

London and Provincial Trade Screenings

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
		LONDON.				
Mon., July 30	11 a.m.	Studio One	A Sporting Chance	British Lion	Jane Randolph	A
Tues., ,, 31	10.45 a.m.	Rialto	The True Glory	Warner	———	A
,, ,, 31	11 a.m.	Studio One	Identity Unknown	British Lion	Richard Arlen	A
,, ,, 31	10.30 a.m.	Leicester Sq. Th.	The Naughty Nineties	G.F.D.	Abbot and Coste	A
,, ,, 31	9.45 a.m.	Own Theatre	G.I. Honeymoon	Pathe	———	—
,, ,, 31	11 a.m.	Warner House	8 Shorts	Warner	———	U
Wed., Aug. 1	11 a.m.	Studio One	Hitch-hike to Happiness	British Lion	Al Pearce	U
Thur., ,, 2	10.45 a.m.	Studio One	The Cheaters	British Lion	Joseph Schildkraut	—
		BIRMINGHAM.				
Tues., July 31	10.45 a.m.	Futurist	Bells of Rosarita	British Lion	Roy Rogers	U
,, ,, 31	10.30 a.m.	Scala	The Real Glory	New Realm	Gary Cooper	A
Wed., Aug. 1	10.45 a.m.	Futurist	A Sporting Chance	British Lion	Jane Randolph	A
,, ,, 1	10.30 a.m.	Scala	Captain Eddie	20th Century-Fox	Fred MacMurray	—
Thur., ,, 2	10.45 a.m.	Futurist	Identity Unknown	British Lion	Richard Arlen	A
,, ,, 2	10.30 a.m.	Scala	Ten Little Niggers	20th Century-Fox	Barry Fitzgerald	—
Fri., ,, 3	10.45 a.m.	Futurist	Hitch-hike to Happiness	British Lion	Al Pearce	A
		CARDIFF.				
Tues., July 31	10.45 a.m.	Park Hall	Senorita from the West	G.F.D.	———	—
,, ,, 31	10.45 a.m.	Odeon	X Marks the Spot	British Lion	Damian O'Flynn	A
Thur., Aug. 2	10.45 a.m.	Park Hall	Bells of Rosarita	British Lion	Roy Rogers	U
Fri., ,, 3	10.45 a.m.	Odeon	A Sporting Chance	British Lion	Jane Randolph	A
		GLASGOW.				
Tues., July 31	10.45 a.m.	Picture House	Blood on the Sun	United Artists	Frank Lloyd	A
,, ,, 31	11 a.m.	Own Theatre	Don Juan Quilligan	20th Century-Fox	William Bendix	—
Wed., Aug. 1	10.45 a.m.	Playhouse	X Marks the Spot	British Lion	Damian O'Flynn	A
,, ,, 1	11 a.m.	Own Theatre	Ten Little Niggers	20th Century-Fox	Barry Fitzgerald	—
,, ,, 1	10.45 a.m.	La Scala	The Woman in Green	G.F.D.	Basil Rathbone	A
Fri., ,, 3	10.45 a.m.	Playhouse	Bells of Rosarita	British Lion	Roy Rogers	U
,, ,, 3	11 a.m. & 2.30 p.m.	Own Theatre	Junior Miss	20th Century-Fox	Peggy Ann Garner	U
		LEEDS.				
Tues., July 31	10.45 a.m.	Tower	Bells of Rosarita	British Lion	Roy Rogers	U
,, ,, 31	10.45 a.m.	Scala	Blood on the Sun	United Artists	Frank Lloyd	A
Wed., Aug. 1	10.45 a.m.	Tower	A Sporting Chance	British Lion	Jane Randolph	A
,, ,, 1	10.45 a.m.	Tatler	Gaunt Stranger	Renown	Alexander Knox	A
Thur., ,, 2	10.45 a.m.	Majestic	Identity Unknown	British Lion	Richard Arlen	A
,, ,, 2	10.45 a.m.	Tatler	Hara Kiri	Renown	Charles Boyer	A
,, ,, 2	10.30 a.m.	Tower	Don Juan Quilligan	20th Century-Fox	William Bendix	—
Fri., ,, 3	10.45 a.m.	Majestic	Hitch-hike to Happiness	British Lion	Al Pearce	U
,, ,, 3	10.45 a.m.	Tower	The Woman in Green	G.F.D.	Basil Rathbone	A
		LIVERPOOL.				
Tues., July 31	10.45 a.m.	Majestic	Bells of Rosarita	British Lion	Roy Rogers	U
Wed., Aug. 1	10.45 a.m.	Forum	A Sporting Chance	British Lion	Jane Randolph	A
,, ,, 1	10.45 a.m.	Scala	Blood on the Sun	United Artists	Frank Lloyd	A
Thur., ,, 2	10.45 a.m.	Scala	Identity Unknown	British Lion	Richard Arlen	A
,, ,, 2	10.45 a.m.	Futurist	The Woman in Green	G.F.D.	Basil Rathbone	A
Fri., ,, 3	10.45 a.m.	Scala	Hara Kiri	Renown	Charles Boyer	A
,, ,, 3	10.45 a.m.	Forum	Hitch-hike to Happiness	British Lion	Al Pearce	U
		MANCHESTER.				
Tues., July 31	10.45 a.m.	Theatre Royal	X Marks the Spot	British Lion	Damian O'Flynn	A
,, ,, 31	10.45 a.m.	Gaiety	Splendour	Grand National	Joel McCrea	A
Wed., Aug. 1	10.45 a.m.	Gaiety	Hara Kiri	Renown	Charles Boyer	A
,, ,, 1	10.45 a.m.	Theatre Royal	The Woman in Green	G.F.D.	Basil Rathbone	A
Thur., ,, 2	10.45 a.m.	Gaiety	Bells of Rosarita	British Lion	Roy Rogers	U
Fri., ,, 3	10.45 a.m.	New Oxford	A Sporting Chance	British Lion	Jane Randolph	A
,, ,, 3	10.45 a.m.	Gaiety	Treachery Within	Renown	Victor Francen	A
,, ,, 3	10.45 a.m.	Theatre Royal	Don Juan Quilligan	20th Century-Fox	William Bendix	—
		NEWCASTLE.				
Tues., July 31	10.45 a.m.	Essoldo	Senorita from the West	G.F.D.	———	—
,, ,, 31	10.45 a.m.	Stoll	Bells of Rosarita	British Lion	Roy Rogers	U
,, ,, 31	10.45 a.m. & 3 p.m.	Own Theatre	Junior Miss	20th Century-Fox	Peggy Ann Garner	U
Wed., Aug. 1	10.45 a.m.	Stoll	A Sporting Chance	British Lion	Jane Randolph	A
,, ,, 1	10.45 a.m.	Essoldo	The Woman in Green	G.F.D.	Basil Rathbone	A
,, ,, 1	10.45 a.m.	Own Theatre	Don Juan Quilligan	20th Century-Fox	William Bendix	—
Thur., ,, 2	10.45 a.m.	Essoldo	Identity Unknown	British Lion	Richard Arlen	A
		NOTTINGHAM.				
Wed., Aug. 1	10.45 a.m.	News Theatre	The Woman in Green	G.F.D.	Basil Rathbone	A
		SHEFFIELD.				
Tues., July 31	10.45 a.m.	Hippodrome	X Marks the Spot	British Lion	Damian O'Flynn	A
,, ,, 31	10.30 a.m.	Union St. P.P.	Junior Miss	20th Century-Fox	Peggy Ann Garner	U
,, ,, 31	10.45 a.m.	Cinema House	Gaunt Stranger	Renown	Alexander Knox	A
Wed., Aug. 1	10.30 a.m.	Union St. P.P.	Captain Eddie	20th Century-Fox	Fred MacMurray	A
,, ,, 1	10.45 a.m.	Cinema House	Blood on the Sun	United Artists	Frank Lloyd	A
,, ,, 1	10.30 a.m. & 2.30 p.m.	Own Theatre	Week-End at the Waldorf	M-G-M	Ginger Rogers	U
Thur., ,, 2	10.45 a.m.	Picture Palace	Bells of Rosarita	British Lion	Roy Rogers	U
,, ,, 2	10.45 a.m.	Cinema House	The Woman in Green	G.F.D.	Basil Rathbone	A
,, ,, 2	10.30 a.m.	Hippodrome	Ten Little Niggers	20th Century-Fox	Barry Fitzgerald	—
Fri., ,, 3	10.45 a.m.	Hippodrome	A Sporting Chance	British Lion	Jane Randolph	A
,, ,, 3	10.45 a.m.	Cinema House	Hara Kiri	Renown	Charles Boyer	A
,, ,, 3	10.30 a.m.	Union Street P.P.	Don Juan Quilligan	20th Century-Fox	William Bendix	—

SITUATIONS VACANT

MANAGER wanted for Palace Cinema, Dan[illegible]ter.—Applications by letter only, stat[illegible] age and full particulars, to Cha[illegible]s Thompson, Weetwood Chambers, Alb[illegible] Street, Leeds, 1.

REQUIRED immediately Manager and [illegible]ife for modern kinema and café in [illegible]ent, near London; pleasant surroun[illegible]gs; essential that both are fully experi[illegible]nced.—Reference and details to Cohen and Rafer Cinemas, Wallace House, 113, Wardour Street, W.1. Gerrard 1803-4.

REQUIRED immediately, experienced Manager, modern kinema in Kent, near London; pleasant surroundings.—References and details to Cohen and Rafer Cinemas, Wallace House, 113, Wardour Street, W.1. Gerrard 1803-4.

FULLY experienced Café Manageress required immediately, modern kinema in Kent, near London.—References and details to Cohen and Rafer Cinemas, Wallace House, 113, Wardour Street, W.1. Gerrard 1803-4.

FILM Production Assistant required by Government Department, competent to check and approve running costs of films handled in production; sound knowledge of costing and budget control; firm, tactful personality; salary: man £600 to £800, plus war bonus £60, woman £500 to £700, plus war bonus £48. Applications, which must be in writing, stating date of birth, full details of qualifications and experience (including a list in chronological order of posts held) and quoting Ref. No. P.P.355, should be addressed to the Ministry of Labour and National Service, Appointments Dept., Sardinia Street, Kingsway, London, W.C.2.

WANTED, Assistant Film Librarian; good salary and prospects; ex-Serviceman preferred.—Apply, T., Box 860, Kinematograph Weekly.

DISPLAY Artist required for Cameo Theatre, Charing Cross Road; own workroom in kinema.—Apply, B. Claverning, 199, Piccadilly, W.1, 11.30 a.m.

EXPLOITERS wanted by major renting company for Birmingham, Yorkshire and Lancashire; only those with past experience need apply.—S., Box 859, Kinematograph Weekly.

WANTED immediately, Operator; R.C.A., Kalees; independent; comfortable position.—Write, wire, 'phone, Cinema, 226, Sutton Bridge, Lincs.

RELIEF OPERATOR, ABLE TO TAKE CHARGE OF SMALL HALL; W.E. ERNEMANN; HOLIDAY-MAKERS NOT WANTED, PERMANENCY TO RIGHT MAN.—STATE EXPERIENCE AND WAGES REQUIRED, REGAL CINEMA, EASTBOURNE.

CHIEF or good Second Operator wanted one week holiday relief, August or [illegible] September.—Apply, Manager, Athel[illegible]n, Malmesbury, Wilts.

VACANCIES for Second and Third Operators; B.T.H., Kalee 11's, Monarc; no Sa[illegible]days.—Apply, Manager, Austral Cinema, Harpenden.

CHIEF Projectionist - Electrician; R.C.A. [illegible]High Fidelity, Ross equipment; comfortable permanency in modern good-class [illegible]eatre.—Fullest particulars, with salary expected, to Manager, Regal Theatre, Banbury.

CHIEF Projectionist wanted.—State age and full particulars to Manager, The [illegible]lace, Doncaster.

PROJECTIONISTS.—Vacancies in this charming Royal Spa for Chief, Relief and [illegible]econd; permanent, progressive positions; applications invited from men women of experience and good character.—Full details to Supervisor, Regal Cinema, Leamington Spa

FIRST and Second Operator required for Kent Coast kinema, 1,000-seater; excellent wages for those fully experienced in operating and stage work; start July 30. Apply (in confidence) to S., Box [illegible]nematograph Weekly.

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PROJECTIONISTS required, all grades, for independent circuit.—When replying, give full particulars to the Gaiety Theatre, Manchester, marking envelope "Projectionists."

SECOND Operator wanted, Hippodrome, Huntingdon; evenings and one matineé only.—Apply, Manager.

SITUATIONS WANTED

MANAGER OF NORTHERN VARIETY THEATRE, RELINQUISHING SHORTLY (OWN REQUEST), AT LIBERTY MID-AUGUST FOR RESIDENT MANAGERIAL POSITION; THEATRE KINEMA OR FIRST-CLASS BALLROOM; MIDLANDS PREFERRED; HOLD ANY LICENCE; GOOD CREDENTIALS.—WRITE O., BOX 855, KINEMATOGRAPH WEEKLY.

MANAGER, smart, age 36 years, 20 years' experience, well versed all branches invites offers; resigned from trade in February to open a business for self, but wishes to return.—Don McLeod, 29c, Salamander Street, Leith, Edinburgh.

SHORTLY FREE, GENTLEMAN WITH MANAGERIAL EXPERIENCE DESIROUS OF TRAINING WITH KINEMA CIRCUIT FOR POST AS MANAGER.—C., BOX 844, KINEMATOGRAPH WEEKLY.

MANAGER (exempt), at present engaged, desires change; smart, reliable; well versed in film bookings, publicity operating.—N. Box 854, Kinematograph Weekly.

MANAGER 12 years' experience, desires post immediately; Southampton or Hampshire.—Reply, Norman, 27a, Whitchurch Road, Gabalfa, Cardiff.

A MANAGER with full qualifications and long experience every type of theatre; excellent character.—Particulars, Chappell, Forest Hotel, Dorridge, Warwickshire.

FULLY experienced Manager at liberty (also has five years' experience as an operator); thorough knowledge of any type of house; lowest £7.—Q., Box 857, Kinematograph Weekly.

ORGANIST, aged 30, Grade 3, exempt direction by National Service and Ministry of Labour, seeks post, anywhere; own library and slides.—R., Box 858, Kinematograph Weekly.

CHIEF, 18 years' experience; fully conversant all modern equipment, including Mirrophone, B.T.H., R.C.A., theatre maintenance, also plenum system; go anywhere if accommodation obtainable.—P., Box 856, Kinematograph Weekly.

CHIEF vacant for first-class kinema, or Manager-Operator in smaller show; 25 years in the trade.—129, Cheapside, Birmingham, 12.

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FIRST-CLASS Chief Projectionist, competent electrician, long experience London and provincial super theatres and circuits, seeks post on private circuit in similar capacity or management; Yorkshire or S. Midlands preferred, but not essential.—F., Box 847, Kinematograph Weekly.

ORGANIST-ASSISTANT Manageress desires change; 15 years' kinema experience; Hertfordshire or Bedfordshire preferred.—E., Box 846, Kinematograph Weekly.

LADY seeks Secretarial post; not sales side, 89, Walmington Fold, N.12.

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4,300 19 mm. x 10 in. high-intensity copper-coated positive Carbons and 2,600 7 mm. x 8 in. high-intensity copper-coated negative Carbons; offered at list price, less 20 per cent., to clear lot. Also 95 type 53 Seat Standards to clear at 5s. each.—C., Box 861, Kinematograph Weekly.

FOR sale, two Aldrich-Strong A.C. Inductors; input 200 to 240 volts A.C., output adjustable by eight-point switch from 65 amps. 13 arc volts in intermediate steps to 85 amps. 25 arc volts; average mains consumption under two units per hour; brand new, have never been used; originally bought as stand-by to rectifier; cost £32 10s. each; what offers?—Northcott, 12, Hill Crest, Mannamead, Plymouth.

FOR Sale.—Crossley Crude Oil Engine, compressor starting, 25 h.p.; direct-coupled with a Crompton Parkinson dynamo, output 80 volts, 14½ kw. D.C. Also a M.G., input 400 volts, 10 h.p., 3-phase 50 cycles, output 80 volts 70 amps. D.C.; Switch and Panel Gear; two G.-B. 10-in. Mirror Arcs. All in working condition. Owner installing rectifiers and auto arcs.—Apply to Roxy Cinema, Ross-on-Wye.

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FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyd's (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

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RE that Post-war Job. Will Studio or Kinema Personnel (Technical, Secretarial, Administrative, Production, Scenario Dept., Catering, etc.) register at the Geoffrey Benstead Agency, 122, Wardour Street, London, W.1. 'Phone: Gerrard 7041/8110. Licensed annually by the L.C.C.

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July 26, 1945

THE VOICE
BELONGS TO BING

THE TIE
BELONGS TO THE OTHER GUY...

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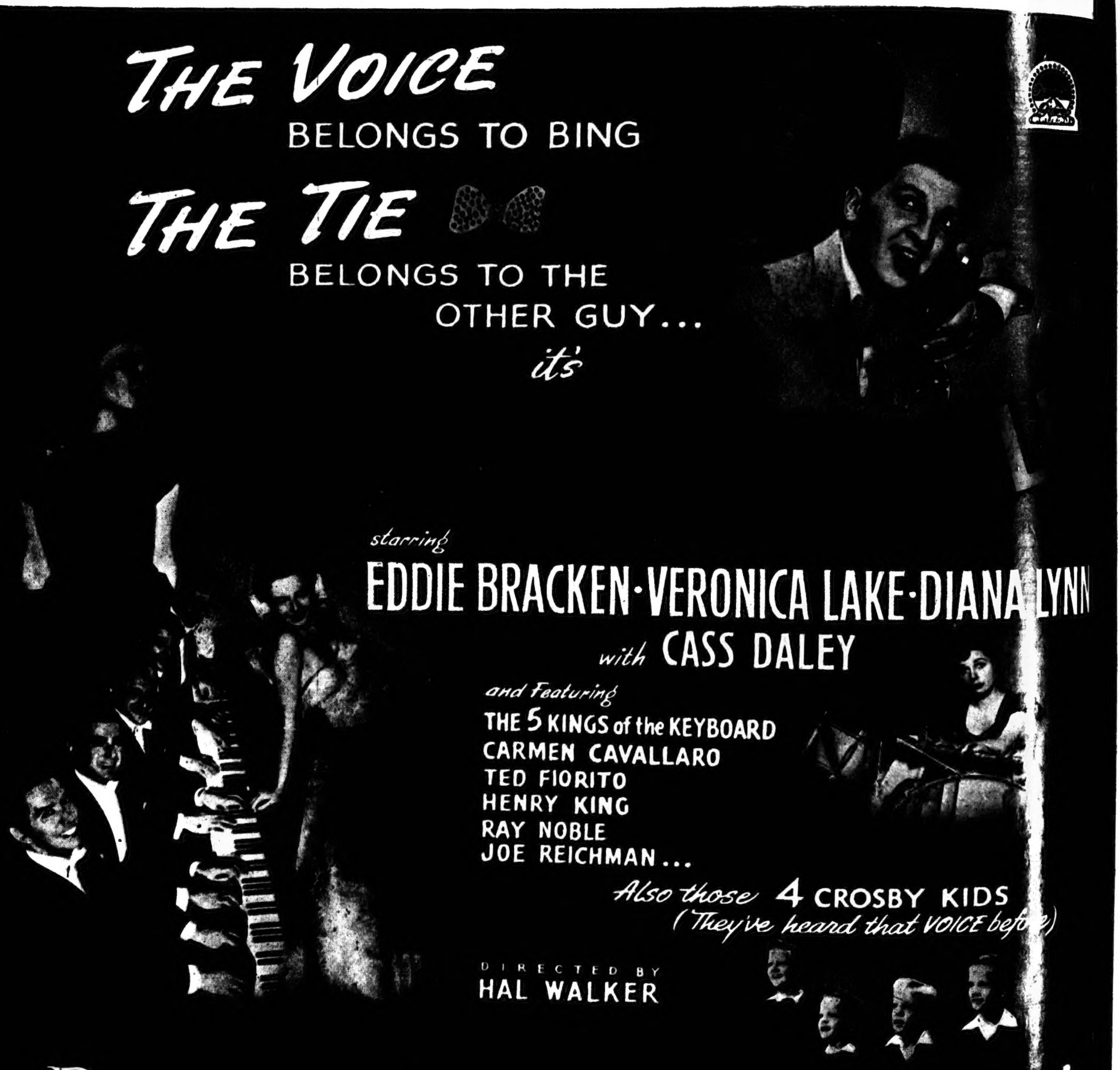

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